

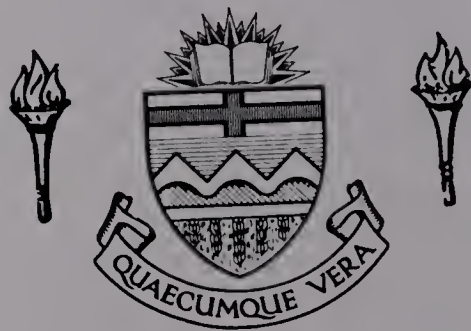
LANGUAGE AND HOW TO USE IT


BEGINNING
LEVELS

PE
1112
S33
1970
bk.K
tch.ed.
c.2

CURR HIST

Ex LIBRIS
UNIVERSITATIS
ALBERTAEENSIS





LANGUAGE AND HOW TO USE IT

BEGINNING
LEVELS

Marion Monroe

Photographs by James Ballard

Illustrations by Jack White Graphics

SCOTT, FORESMAN AND COMPANY

Contents

PREFACE

- 9 **Using This Book**
- 12 Language Activities Kit
- 13 Listening Activities Record

CHAPTER ONE

- 16 **Cultivating Communication in the Classroom**
- 19 Language That Children Bring to School
- 24 Parent Involvement

CHAPTER TWO

- 26 **Increasing Verbal Ability—Large Language Units**
- 27 Learning to Listen
- 28 Storytelling—Child Participation
- 30 Telling a Story about a Picture
- 30 Picture Sequence
- 31 One Picture Tells a Story
- 32 Reading Stories—Child Participation
- 34 Learning to Handle Books
- 34 Cultivating Imagination
- 35 Getting Information from Books
- 37 Interpreting Pictures
- 38 Comparing Books
- 39 Planning Together
- 39 Choosing Day

CHAPTER THREE

- 40 **Increasing Verbal Ability—Vocabulary and Concepts**
- 42 Getting to Know Each Other
- 44 Naming and Describing Objects
- 44 Knowing Things
- 46 Mystery Grab Bag—Mystery Box
- 46 Classified Pictures

COPYRIGHT © 1970 BY SCOTT, FORESMAN AND COMPANY,
GLENVIEW, ILLINOIS 60025.
Philippines Copyright 1970 by Scott, Foresman and Company.
All Rights Reserved. Printed in the United States of America.
Regional offices of Scott, Foresman and Company are located in Atlanta,
Dallas, Glenview, Palo Alto, Oakland, N.J., and London, England.

LIBRARY
UNIVERSITY OF ALBERTA

49	Learning Words for Colors
49	Color Matching and Naming
51	Making an Autumn Tree
51	Making a Mobile
53	Learning Words for Shapes
53	Matching Treasure Hunt
54	Learning Words for Textures
54	Making a Collage
55	Sensing and Describing Temperature
55	Hot and Cold
57	Melting Ice
57	Recognizing Opposite Meanings
60	Guessing Riddles
61	Identifying Cans and Packages of Food
62	Comparing and Contrasting
62	Stressing Words of Comparison—Objects
63	Stressing Words of Comparison—Objects or Pictures
64	Learning the Plural Forms of Nouns
64	One-or-More with Objects
65	One-or-More with Pictures
67	Getting Number Sense
68	One Potato
68	Helping Teacher
69	Learning Sets
69	One-to-One Matching
69	Flowers and Flowerpots
70	Puzzle Sets
71	Partners
73	Discussing and Following Directions on Movements
73	Do as I Say
74	Who Can Do What?
75	Do as I Do
75	Sequence of Acts
75	Looby Loo
78	Simon Says
78	Following Directions in Making Paper Chains
80	Finger Games
82	Dilly Thumb and Silly Thumb
84	Three Circles
85	Old Man—Old Lady

86	Orientation in the Classroom
86	Mapping the Floor
88	Map Game

CHAPTER FOUR

90	Increasing Verbal Ability—Syntax
91	Learning about Words and Sentences
91	What's Left Out?
93	Learning to Ask Questions
93	Sharing Time
95	Talking about Family Life
96	This Is the Answer, but What Was the Question?
97	Building Sentences That Tell Who Did What
97	Who Did It?—What Did They Do?
98	Sentence Completion Games
99	Building Sentences That Tell When and Where
102	What Would Happen?
104	Hide and Find
106	Take Away
108	Cafeteria
110	Building Sentences That Stress Word Order
110	That's Silly: Word Order
111	Building Sentences Using Incongruous Relationships
111	That's Silly: Incongruities
112	Building Sentences That Express Relationships of Cause or Condition
112	Why?
114	If—Sentence Activity

CHAPTER FIVE

115	Adding New Dimensions—Creative Dramatics
116	Pantomiming
116	Pantomime—Simplest Form
118	Let's Play Outdoors
118	Housecleaning
120	The Family Gets Ready
120	Cooking Dinner with Mother
120	Pantomime with Music and Rhyme
120	This Is the Way We Wash Our Clothes
121	Pantomime with Characterization
121	Falling Leaves

123	Snowflakes
124	Policeman
124	Growing Plants
125	Fairies
126	Pantomime Game
126	Who Am I?
126	Pantomime—Rhymes or Stories
128	Little Miss Muffet
130	Finger Games
131	Dramatic Play
132	A Windy Day
134	Frances Face-Maker
134	Playing
134	Birthday Party
136	Store
136	Cashier
136	House
137	Cook
137	Going on a Trip
139	A Ghost Story
139	A Surprise for Everyone
140	Rhythmic Play
140	Riding Horses
142	Merry-Go-Round
143	Clocks
144	Hippity Hop to Bed
147	Story Dramatization
147	Trolls (Peer Gynt)
148	The Little Red Hen

CHAPTER SIX

152	Growing into Reading and Writing
153	Rainy Day Drawings
157	Learning about Lines and Shapes
157	Lines
159	Circles
160	Part Circles
162	Squares
162	Rectangles and Review
164	Matching Pictures—Matching Shapes

164	Snap
165	Picture Puzzles
168	Improving Visual Discrimination
168	Comparing Sizes
169	Sorting Buttons
169	Internal Differences
169	Identifying Missing Parts
171	Identifying Minute Differences in Pictures
171	Pictures with Incongruities
172	Selection
172	Orientation
174	Differences—Left or Right?
175	Left—Right
176	How Many?
176	Improving General Muscular Coordination
178	Increasing Desire to Read
178	Using a Catalog
179	Making Picture Books
179	Choosing Titles—Dictation
180	Relating Experiences—Dictation
182	Reading Dictated Experience Stories

CHAPTER SEVEN

184	Beginning to Read and Write
184	Using Name Cards
184	Reading and Matching Pupils' Names
186	Comparing Names
187	Reading Children's Names
189	Writing Pupils' Names
191	Learning the Alphabet
191	Learning Sequence
193	Learning Capital Letters, Small Letters, and Numerals
195	Association of Shapes
196	Alphabet Parade
197	Learning Safety Signs
198	Let's Write a Letter
198	Associating Sounds with Letters
200	Improving Auditory Perception
200	Musical Sounds
200	Sounds Around Us
203	Auditory Discrimination Game: Which One?

205	Sound-Stories
206	The Ball and the Dog
206	The Clock
207	Using Other Recordings
208	Near and Far Sounds
208	Discriminating and Pronouncing the Sounds of Words
209	Detecting Rhyming Words

CHAPTER EIGHT

211	Assessing Abilities
211	To Test or Not to Test
213	Rating Scales
213	Directions for Using Scale
215	Comparison of Ratings and Tests
217	Informal Tests of Language
217	Listening to a Story and Recalling Details
219	Listening and Following Directions
220	Speaking Spontaneously in Sharing Time
221	Vocabulary in Picture Naming
221	Defining Words
222	Sentence Length in Spontaneous Speech
223	Informal Test of Visual Perception
225	Informal Tests of Auditory Perception
225	Rhyme
226	Initial Sounds
227	Informal Tests of Motor Control
227	Fine Motor Control in Eye-Hand Coordination
229	Gross Motor Control
230	Informal Tests for Beginning Achievement in Reading and Writing
230	Alphabet Repeating
230	Alphabet Reading
230	Writing One's Name
231	Reading Signs
231	Standardized Tests for Young Children
232	Intelligence Tests
233	Reading-Readiness Tests
235	Survey Tests
238	Bibliography
246	Index



Preface

Using This Book

The language activities described in this book were devised or selected for use according to the needs of five- and six-year-old children in the kindergarten and early part of first grade. The suggestions in Chapters One, Two, Three, Four, Five, and Eight may be used as needed at any time. The suggestions in Chapters Six and Seven are designed to accompany the transition period of learning to read and write, as well as the early levels of these skills, in the second half of the kindergarten year or early in the first grade. If you happen to teach in a school where there is no kindergarten, you may want to use many of these activities during the early part of first grade.

In many schools kindergarten teachers begin instruction in reading and writing with some of the children. The pupils selected are those with good language abilities and attentional stability and an evident interest in learning. The teachers select the group cautiously and maintain the same informal way of helping children learn to read that has prevailed in all kindergarten activities.

Although certain children are selected for the reading circle, any child may "listen in" if he wants to and may remain in the circle if his interest brings him to the group daily.

On the other hand, if a child selected for the circle loses interest and prefers to build, slide, swing, or otherwise explore the richly rewarding equipment of the kindergarten, he is free to do so. Thus, the reading circle is a flexible group with a core of steady members who come daily, plus occasional visitors, and minus a few who may prefer to drop out.

Although the management of the kindergarten reading group is informal, the instruction in reading is carefully planned so that the children receive a good basic foundation for reading and writing. Instruction is adapted to the younger ages of the children and to their less mature control of muscles and their lower endurance.

One of the most important differences between beginning to read in kindergarten and beginning in the first grade is that all first-graders are expected to learn to read, and parents and children are disappointed if they do not. Unwise pressure may be applied, with disastrous results in feelings of failure and rejection of reading by the children.

In the kindergarten, however, joining the reading circle is optional and without pressure of any kind. Children not in the group can see what is going on and get an idea of what learning to read will be like. They may participate in many of the related activities in auditory perception, visual perception, and motor control and learn some of the verbal skills and motor skills they will need when they begin to read and write in the first grade.

There are two schools of thought regarding the desirability of learning to read in the kindergarten. Some educators believe that there are advantages in teaching children to read as soon as they show evidence of ability and desire to read. This often happens during the kindergarten year. Many five-year-olds have learned to read happily and have maintained the head start that early reading gave them. Other educators believe that the advantage of early reading is not sufficient to justify setting apart time for a reading circle of able children in the kindergarten program. They fear that such a program is likely to become rigid and formal.

This book is designed for use during the pre-reading and beginning levels of reading and writing, whenever the school elects to begin reading. If you are a kindergarten teacher who has a reading circle, however, try to confer with the first-grade teacher about it. In this way, she can be ready to receive into her room a group of children who have already begun to read. Then they need not repeat the early levels of reading, but can go on from the level they have been able to achieve.

Chapter Eight of this book contains suggestions for assessing children's growth in language, both with informal and standardized tests. The Scott, Foresman *Vocabulary Survey Test* and *Initial Reading Survey Test* are described, as well as diagnostic tests and readiness tests that can be used in the kindergarten. Using these tests, along with everyday observations of the children's responses in learning situations, will help in selecting children for a reading group or in passing on information that will be useful to the first-grade teacher.

The organization of a kindergarten is especially important in a school where there are many language problems.

It can have a great influence on language development. If there are only a few children who have these problems and the total number of kindergarteners is small, one teacher may be enough. She may be able to handle all of the children as a group in which all participate in the language activities. If the group is very large, however, it will take longer for everyone to have a chance to participate in the oral activities. In this case a teacher's aide or student teacher is needed. The assistant teacher can supervise the activities of most of the children while the teacher works with smaller groups where more individualized attention can be given.

In large schools where there are several kindergartens and teachers, the staff may arrange a schedule which allows one teacher to work with a smaller group for some activities and with a large group for other activities. The teachers may then trade places for large and small group activities as the need arises.

This book is a handbook for ready reference and a source book for ideas. It is in no sense a curriculum for the kindergarten to be followed in sequence, although the activities described in Chapters Six and Seven are related more closely to reading and writing than are the early chapters.

No two children or two groups of children are exactly alike in their needs. As you read the activities, visualize your class doing them, and check the ones that you would like to try from month to month. Skip around from chapter to chapter, as the children seem ready for the various lessons. Begin with the ones you think the class would find easiest, and proceed to the more difficult activities as your children grow in ability to use language. Some of the lessons can be repeated, in order to provide practice.

You will find pupil goals or expectations in the margins, near most of the activities suggested. They are specific behaviors you can hope for in most of the children at the conclusion of the activities. Not every child, of course, will be able to respond in the same way. Some children require more time than others.

A Language Activities Kit and a Listening Activities Record have been provided for your convenience.



LANGUAGE ACTIVITIES KIT

- Picture Sequence Cards—two sets of three picture cards, each set telling a complete three-part story
- One Picture Tells a Story—four picture cards, each depicting the middle episode of a story for which a beginning (before) and ending (after) are to be inferred
- Cafeteria—twelve small cards showing pictures of food
- Color Matching and Naming—fifty colored disks in ten different colors
- Matching Treasure Hunt—seventy-two geometric forms in three colors and four shapes
- Learning the Plural Forms of Nouns—eight picture cards showing people, animals, or objects whose names have regular or irregular plurals
- Map Game—card showing simple community map, with two wooden shapes (boys) for moving about on the map, and a set of directions for moving the boys on the map
- That's Silly: Word Order—six picture cards to be used with nonsense sentences, to show importance of word order
- That's Silly: Incongruities—four picture cards to be used with incongruous sentences, which pupils correct
- Face Masks—six, to be used in dramatization of "The Little Red Hen"

- Snap—three packs of thirty-six cards, each set with eighteen different pairs of identical pictures for matching
- Picture Puzzles—four jigsaw puzzles of Mother Goose rhymes, of increasing complexity
- Identifying Missing Parts—six sets of four picture cards each, for discriminating complete pictures from incomplete pictures
- Pictures with Incongruities—four pictures to stimulate visual perception and conversation
- Learning Capital Letters, Small Letters, and Numerals—two sets of thirty-six cards, alphabet with numerals; one set with small letters, the other set with capital letters
- Learning Safety Signs—twelve sign cards with pictures on the back; two copies of Set 1: STOP, GO, WALK, DON'T WALK; one copy of Set 2: DANGER, BUS STOP, EXIT, and KEEP OFF
- Informal Test of Visual Perception—four picture cards for children to look at, remember, and reproduce from memory



LISTENING ACTIVITIES RECORD

- Song “Looby Loo”—sung by children
- Finger Game “Dilly Thumb and Silly Thumb”—two readings
- Song for Pantomime—“This Is the Way We Wash Our Clothes” sung by children

- Mood Music for Pantomime—Snowflakes
- Mood Music for Pantomime—Growing Plants
- Mood Music for Pantomime—Fairies
- Poem to Set Mood for Rhythmic Play—with introductory and closing music—“Merry-Go-Round” by Dorothy Baruch
- Poem to Set Mood for Rhythmic Play—with introductory and closing music—“Hippity Hop to Bed” by Leroy F. Jackson
- Mood Music for Pantomime and Story Dramatization—Trolls
- Dramatization with Face Masks—“The Little Red Hen”
- Song “Alphabet Song”—sung by children
- Auditory Discrimination Game “Which One?”—one of a pair of sounds is identified for children, who are to tell whether it comes first or second
- Sound-Stories—two stories told with sound effects only

Always try to be creative yourself. If you need to develop the vocabulary for a specific project in science, for a mural, or for a special holiday or occasion, perhaps some of the suggestions for vocabulary development will spark an idea of your own that will fit your purpose.

Try not to confine your teaching of language only to special periods or to the activities you find in this book. Whenever an opportunity comes to use a new word, phrase, or sentence, hail it with joy.



Chapter One

Cultivating Communication in the Classroom

Cathy came to school independently on the first day and entered the room in a businesslike manner.

"Hi, Miss Jones," she called in a friendly voice. "I 'spect you were looking for me because I've already been enrolled. I'm wearing one of the new dresses mother got for my school wardrobe. It's sure nice to get to come to school at last. I was really getting bored just staying at home all day!"

Following Cathy, Mrs. Allen came into the room, pulling Bobby, who was clinging to her skirt.

"Here he is," she said. "I don't think he will stay without me. I'll sit over here and slip out when he isn't looking."

"Hello, Bobby." Miss Jones greeted the child warmly and suggested that he join several boys who were building with blocks. "No," said Bobby, still clinging to his mother.

Cathy and Bobby represent two extremes in their initial approach to school, and in their spontaneous production of language. Cathy's superior vocabulary and syntax were apparent from the moment she entered the room. Bobby produced only the word *no* for several days, and even when he began to talk he used only sentence fragments with infantile pronunciation.

These two children illustrate the differences in language used by two children entering the same kindergarten in a middle-class community. Between the two samples of speech are to be found many levels of development in the language of five-year-old children.

Most children come to school already talking. While their language may not be at the high level of Cathy's or at the immature level of Bobby's, youngsters have learned a tremendous amount of language in their short span of years. They have at command thousands of words which they put together in sentences. These follow the same general rules of syntax used by the adults in their community.

Children talk as naturally and freely as they breathe, walk, eat, and digest their food. They do not know the grammatical terms for the relationships of words in syntax, any more than they know the names of their muscles or the sequence of neural responses that activate them. Youngsters listen and talk because they are social creatures in a family or neighborhood group of people who also talk. Children are

imitative and curious, and they need to communicate with their fellow beings. Most of them will talk during nearly any activity.

The first thing you might do is to focus your vision outward, so that you take a broad look at the homes and neighborhoods from which the children come to school. If you do this, you'll marvel at how well the children understand and use the English spoken in their own community.

If you are assigned to a group which draws most of its children from the same neighborhood, you'll find that almost all of the children can already communicate with each other because their language is similar. They pronounce words similarly and use much the same syntax.

The kindergarten may be in a mixed neighborhood. Some of these children may come from homes of middle-class or professional people, while others may live in less prosperous homes or those where the parents have had fewer educational opportunities. In this case you may find a mixture of dialects spoken in the group of children.

The children may be brought to school by bus from widely differing areas and backgrounds, or some of them may come from homes in which a foreign language has been the first language learned by the child. Then you may find still wider differences in the language patterns used in the group.

Your first concern is to understand the language of the community and to find out the language characteristics of the group of children you are going to work with. Is the group largely homogeneous or does it contain children who have an assortment of dialects? Are the children at the same stage of development in language, with similar vocabularies, or is there a wide range of individual differences among them?

In general, you'll find that so far as their use of language goes most of the children belong to one of the five language classifications described in the paragraphs below. Or you may discover that the children come from two main classifications that overlap to some extent. There are also individuals from any of the other classifications, depending upon the diversification of communities that send children to the school. Diversification is not always an economic one. In some homes of wealth, children may share the language of

ENTINE?



uneducated people. Wealth alone does not insure a background of superior language or education. Nor does poverty alone mean dearth of ideas or inability to express them.

LANGUAGE THAT CHILDREN BRING TO SCHOOL

You may identify these groups:

1. There are some children who readily understand what you say to them and who respond appropriately, expressing ideas in language very like your own. They use many of the same words and pronunciations that you use and much the same syntax. Some of these youngsters express ideas that are also similar to yours and that interest you. Most of these children come from the homes of middle- or upper-class families.

2. Another group is similar to the first one, but these pupils speak with pronunciations characteristic of younger children. They may say “tate” for *cake*, “berry” for *very*, “wiv” for *with*, or “wun” for *run*. Or they may use such expressions as “buyed some tany” for *bought some candy*. These children seem to be at a lower level of language development than those in the first group. Their language is usually understandable in context, but you may have some difficulty in knowing what is meant by an isolated word. For example, does “dōd” mean *goat*, “goed,” (*went*), *toad*, or what? These children may come from the same type of homes as the previous group. Some may be immature in ideas and in other areas of behavior as well as in language. Others may have hearing or speech defects.

3. In another group are children whose pronunciation reflects a foreign language that has been spoken in the home. Some of these pupils actually may be bilingual, having learned the foreign language as a first language; but they have also learned some English words and expressions. If the children are not bilingual, their speech may reflect a combination of languages spoken by parents, who still retain the intonation and syntax of their native language. These children often substitute consonant and vowel sounds for standard ones:

“dis” or “zis” for *this*; “tink” or “sink” for *think*; “leedle” for *little*, and so on. They usually change the order of words in a sentence to match the word order of the foreign language. Many of these children express intelligent ideas that reflect a foreign culture. When you listen attentively you can understand them, but they may have some trouble understanding you.

4. There are also children who use the pronunciations and idioms of a certain section of the country. In some localities the sound /r/ is often omitted from words as in “cah” for *car* or “pahk” for *park*. Or the sound /r/ may be inserted as in “warsh” for *wash*, and “yeller” for *yellow*. The dialect of some regions may be hard to understand because final sounds and one of the sounds in blends are often omitted, as “mo” for *more*, “dess” for *desk*, “hep” for *help*. Dialect syntax often shows many variations from standard English. Such expressions as “he have,” “ain’t got no,” “them there,” “hain’t,” “done been,” “us be,” and many others are characteristic of certain dialects. Often words are used whose meaning you may not grasp unless you have had some familiarity with the dialect, such as *spider* meaning a kitchen utensil, *sop* meaning *gravy*, and so on.

5. The classroom to which you are assigned may be in a poverty area where there are many disadvantaged children. You may encounter in your group several of the saddest children of all, those who have never heard any language except repressive speech. Some of these pupils lack the normal stimulation to use language because they may have had little or no conversational speech addressed to them personally—only a stream of abusive language if they have provoked an adult. A number of these children are simply mute for the first weeks in kindergarten. They do not seem to understand what is said, and they respond only with a shrug. Children like this may imitate the actions of others in the group, but whatever language they have is impossible to assess until you have won their confidence.

In order to develop the standard English of school instruction, children need close contact with an educated person who speaks to them and listens to them.

The study of each child's language begins almost immediately on the first day of school. You greet each youngster and have a friendly word with him as you show him where he is to put his coat or where he is to sit or play. You'll very soon recognize the general level of each child's ability to communicate. Tentatively you may classify the children's language into five types. Then when you and the pupils become better acquainted, you can notice their ability to communicate with each other. You might note the details of language that will help you to plan instruction in the light of children's specific needs.

The language that children bring with them will change and grow in an environment where pupils listen to one another, share experiences, and talk about what they are doing. To provide a favorable climate for this growth try to accept each child's language as it is. Avoid expressing disapproval of a child's pronunciation or syntax, whatever the cause—immaturity, dialect, foreign language, or illiteracy. Each child is simply using the language patterns he has heard and used at home.

Direct your attention first toward communication. Your goal is to understand the idea the child is trying to express, and to frame the idea you want him to get in language he can understand.

A part of each kindergarten day is usually set aside for free play and activities in which children explore the room or the playground and use the toys, blocks, and outdoor equipment as they wish. In order for everyone to have a chance to use the toys, swing, or slide, develop the concept of taking turns. As you talk help the children who want to slide form a line. Use such words as *in a line, in front of, behind, first, next, Andy's turn, Rosa's turn, take turns*, and so on. Language accompanying action acquires meaning. Before long the children can monitor themselves while they take turns. They chat and repeat the phrases you have used, as they make them their own.

Boys and girls who are shy in talking with a teacher often talk freely with one another as they play. Children learn from each other. Those with meager vocabularies learn the names of the toys and equipment from youngsters who have broader

vocabularies. They learn the words that tell what they are doing: running, jumping, playing, sliding, swinging, building, taking turns. Within the limits of the environment, language flourishes and develops in the direction of a common dialect upon which you can build.

A dittoed class list with lines after each name can be used for short notes during the period of free play. As you listen to the children's spontaneous use of language, you can record verbatim samples of the sentences used by individuals. You may also wish to record unusual words and pronunciations. Not only language, but ideas can be noted. These can be transferred later to a notebook containing a page for each pupil.

If a tape recorder is available, you may wish to use it for analyzing children's needs. First of all, get the class accustomed to having the tape recorder in the room. Allow children to record their voices and hear them played back. Once boys and girls are familiar with the machine, place it in various spots about the room, recording the youngsters' conversations and class discussions. Recording their exact speech will help you to make a better analysis.

As you find the leaders in play and the children whose speech is nearest to the standard English that is used in school, you can encourage these boys and girls to mingle with pupils of other language backgrounds in play activities. Of course, good judgment is used in doing this, as some children may feel more secure with a friend they know. In general, play groups should be diversified in order for children to obtain a variety of language experience.

— Language develops through social contacts. After a child has learned to use language in communication he will discover that it is a useful tool to think with, but his first need for language is in his contact with others.

A teacher who fosters language in the kindergarten sets the stage for developing the good social-emotional adjustments in which language grows. The shy child needs to be drawn into the group. The hostile child needs to find that the teacher is worthy of his trust. He must be helped to express his hostility in such outlets as dramatic play, drawing, painting, or music in which he cannot hurt others. The fearful child



needs to find his anxieties allayed in the cheerful protection of the classroom. The unloved child craves friendship with a teacher who cares. The discouraged child whose first response is “I can’t” needs to readjust his self-image to discover that he *can*.

The atmosphere of the classroom will be serene, yet stimulating in ideas, and each child will be made to feel that he is a necessary part of it—that he is accepted as he is and that he would be missed if he were not there. This is the setting for growth in language, as well as in emotional and personality development. As language grows, the ability of pupils to find themselves develops too. It is largely through language that a teacher gets to know a child. He speaks, supported by her friendly smile, approval, encouraging nod, and attentive listening. However inadequately expressed in words, the real meaning of what he has to communicate is somehow grasped.

Children are children the wide world over, and the way you meet their emotional needs on an individual basis is much the same, whether the child comes from a poor family or a rich one. A fearful child is frightened and his anxieties must be relieved, whether he is brought to school by a chauffeur or fights his way along a jungle of narrow city streets.

PARENT INVOLVEMENT

Although teachers can do much to help the non-verbal child, the most rapid progress comes when teachers and parents work together. Invite the parents to come to school and participate with you and their children in the learning activities of the day. Involving both the home and the school in the education of children is important for every group in all communities, but the results are especially helpful in the case of young, underprivileged children.

Have frequent conferences with parents, explain to them your goals for the children, invite mothers and fathers to sit in with you in the children’s circle during activities, to observe your methods, and participate in many ways. You’ll find a response to your warmth and friendliness, and you will gain insight into children’s home experiences that will help you greatly in solving pupils’ learning problems.

Children from poverty areas need smaller classes where individual needs can be analyzed and met, often with help of school counselors and psychologists. If you are a teacher of underprivileged children, you will find a teacher's aide almost a necessity, because you may need to work with small groups in many activities in order to achieve your goals.

Language develops not only through contacts with the language of others, but through carefully prepared instruction in its use. This begins with the storytelling and class discussions that promote the need for language and with planning periods for specific instruction in the use of smaller units of communication, such as sentences and words. During the brief language periods, draw upon the concept of *taking turns*, which has been developed during the children's free play. Remind the group that when everyone talks at once, no one can hear. Thus, you establish the reason for a quiet time for language activities for specific purposes.

Children are curious, playful, and imitative. Language activities that appeal to these natural characteristics of young children are most acceptable to them. The work should:

1. pique curiosity through objects, pictures, and stories that interest youngsters and start tongues to wagging
2. contain a playful element that helps maintain attention
3. involve language that has a repetitive quality to stimulate imitation

To stimulate repetitive replies, ask what a bird can do. Each child repeats a part of the sentence and extends the meaning in his own way: "A bird can fly. A bird can hop. A bird can build a nest. A bird can . . ." and so on.

Just as a child who is learning to walk can be set back a few weeks by a bad fall, a child who is learning to use language can be set back by a critical word or a reproving look. Hence the need to foster language, no matter how fragmentary the sentences or meager the vocabulary. Gradually, as the child hears standard English, he will begin to use it more and more. Gradually, he will replace the nonstandard English forms in his language with forms that are acceptable in school and in an educated community. Standard English, at the beginning levels of school instruction, is better *caught* than *taught*.

Chapter Two

Increasing Verbal Ability — Large Language Units

At nine months of age one infant's first utterance was "der 'tis" meaning *there it is*. He was driving with his parents one evening and saw the full moon emerging from and disappearing behind clumps of trees on the horizon, apparently keeping pace with the car. His parents, noticing his interest in the moon, said "There it is!" each time the moon emerged. The baby startled them by suddenly saying the sentence. He then used it correctly with great glee whenever the moon appeared.

Language might logically be expected to develop from word-meanings to sentence-meanings, and then on to larger language units. When one actually observes infants in the process of learning, however, one finds the reverse is true.

Infants first hear the continuous language of conversation in their homes. Their initial attempts at speech are the production of little cooing and babbling sounds, which they repeat, using the inflections and tones of the conversations they hear. Their first words are as likely to be a short sentence as a word.

Often an infant's first word occurs when he has repeated a series of syllables, such as *da-da-da*, *ma-ma-ma*, *ba-ba-ba*. Parents note the similarity of sound to the word *daddy*, *mama*, *baby*, or perhaps *bye-bye*, owing to the situation in which the syllables appeared. The parents then begin to concentrate attention on a word. "Daddy, say daddy," they urge, or "mama." Before long the infant is responding with the single words. Often he uses a word with sentence meaning. *Down* means "Put me down." *Bye-bye* means "Let's go out for a ride."

He continues to prattle, sometimes with such sentence-like inflection that a person in another room may think the infant is actually talking. The words he knows begin to appear along with the babbling, until at last the babbling stops and the child is really talking. Thus from the whole of language, the parts emerge.

The infant recognizes language meanings long before he uses words himself. He looks, laughs, crawls, or walks to the door when he hears the words "Daddy's coming." He can respond to such simple commands as "Put this in the wastebasket." He can point correctly in response to such directions as "Show me your nose" and "Show me your eyes." He re-

sponds to language long before he can say *wastebasket*, *nose*, *eyes*, or *Daddy's coming*.

Language continues to develop in school, following the same general principles of development as in the home. Conversation goes on around the child in the classroom. He listens and he participates. A pupil often understands the language the teacher uses, even though it is above his ability to produce. Gradually, with attention given to certain words and sentences, he begins to produce speech as he hears it at school. For some children, the language heard at school may be very different from that he is familiar with at home. It may contain not only many new words, but a different syntax and word order from that which he was using. Other children may find the language used at school is just an extension of their own kind of talking.

LEARNING TO LISTEN

Most classes have not only a "News Period" or talking time for the children, but a "Listening Time," in which the teacher tells or reads rhymes, poems, and stories.

Try to begin the school year by *telling* (not reading) a rhyme or story you have selected. Children who have not been read to at home need to begin to listen without the barrier of a book standing between their eyes and the teacher's eyes. If you are an experienced teacher, you usually have memorized without effort the rhymes and stories you've read so often during previous years. If you are a new teacher, you can quickly memorize the few you need at the beginning of the year. If you don't trust your memory, it may be helpful to refer to short notes or an outline. But a story is better when *told*.

Storytelling is an art that should be cultivated. It allows you, the storyteller, to watch your audience and to adapt the words of the story to the needs of the listeners. If you see a puzzled look on the children's faces you can quickly say:

A bowl of porridge, you know, is something like a bowl of oatmeal. Jack, be nimble means that we want Jack to be light and fast on his feet. We don't want him to jump hard and heavy, like an elephant. Curds and whey are something like cottage cheese.

In telling a story you can let yourself go as you mimic in voice and tone the drama of the action. Your eyes can grow round in wonder or snap with anger. Watch the children's eyes grow round in wonder or snap with anger. Watch the children's eyes and faces as they mimic yours. You can make the story come alive for the children in a way that you cannot with your face buried in a book, no matter how often you look up while reading.

The subject of the rhymes, poetry, and stories may be adapted to other language activities. Nursery rhymes about animals are fun to use while the children are learning animal names and classifications. Many rhymes and jingles can be found in *Time for Poetry* compiled by May Hill Arbuthnot and Shelton L. Root, Jr.

There are verses about hundreds of delightful topics. In making a selection, consider the age, maturity, and language abilities of your pupils, as well as their experiences.

STORYTELLING—CHILD PARTICIPATION

If you have a regular story time, children can have frequent opportunities to retell the same rhyme or story when you finish. The pictures in books are helpful to youngsters in doing this. As the pages are turned, the pictures suggest the sequence of the narrative. As the story is retold, you may find that some children have retained some of the phrases and others have memorized the exact language of the entire text.

Since children never tire of a good story, this chance for them to have a turn to retell it from memory can be as enjoyable as the original story time. Accept the small changes that some will make as they relate the story to their own lives, or forget details of the story and embroider imaginatively. A few may be able to remember and retell the main points of the plot, and others will probably be eager to fill in details.

Occasionally, try to discuss the action of a story or its different characters. This general discussion can straighten out possible confusions about the plot and why the characters act as they do. In this way, you can help deepen youngsters' understandings of cause and effect, as you and the children use the story vocabulary.

BEHAVIORAL OBJECTIVES

- retell part or all of a story in sequence
- take part in general discussion of the action or characters



Children may enjoy browsing through picture books in which an entire story is told in pictures, such as: *A Cat Story* by Elliott Gilbert, *The Good Bird* by Peter Wezel, and *What Whiskers Did* by Ruth Carroll.

Books to motivate storytelling and illustrating are: *Some-day* by Charlotte Zolotow and *Red Riding: A Story of How Katy Tells Tony a Story Because It Is Raining* by Jean Merrill. Other excellent stories are *The Blueberry Pie Elf* and *The Popcorn Dragon*, both by Jane Thayer.

Compare the following books in a discussion as to whether they all have surprise endings: *Just Like Everyone Else* by Karla Kuskin, *The Camel Who Took a Walk* by Jack Tworok, and *Noise in the Night* by Anne Alexander. If children are able to do so, help them develop a story of their own that has a surprise ending.

Good books with cumulative plots are: *And to Think I Saw It on Mulberry Street* by Dr. Seuss (Theodor Seuss Geisel), *The Quarreling Book* by Charlotte Zolotow, *Where the Wild Things Are* by Maurice Sendak, and *One Monday Morning* by Uri Shulevitz.

TELLING A STORY ABOUT A PICTURE

PICTURE SEQUENCE

BEHAVIORAL OBJECTIVES

- take part in general discussion of three related pictures
- tell or help tell a three-part story based on three pictures, giving a beginning, middle, and end, in correct order

MATERIALS: Two sets of three picture cards in Language Activities Kit, one set showing a birthday party, and the other showing a squirrel stealing food from a girl's tea party.





Each set of pictures can be used to guide children in the telling of a three-part story. Discuss each picture fully, bringing out its main idea and the individual actions of each character.

When the class is familiar with all three pictures, ask for volunteers to tell the full story. Showing each picture in the correct order will help children with sequence.

ONE PICTURE TELLS A STORY

BEHAVIORAL OBJECTIVES

- tell what each character is doing in a picture
- tell the main idea of a picture
- imagine and tell what the characters did before and after a picture

MATERIALS: Four pictures in the Language Activities Kit—Halloween parade, a dog trying to steal a child's ice-cream cone, boys and girls at a children's zoo, and youngsters playing in a vacant city lot.



After children have told what each character is doing and what the main idea of the picture is, ask:

What did the people do before they got together in this picture?

Encourage children to *think back* in time. For example, before the parade, the children in the picture had to decorate their wagons with green crepe paper, weave ribbons through the wheels of the tricycle, and get themselves dressed up in gay costumes as witches, pirates, and goblins. Some boys and girls had to cut faces in pumpkins.

After this discussion, say:

We can imagine just how busy all those people were before this picture. Now, what do you think they did next?

Encourage children to think of the picture as one scene in a continuing action—as in a moving picture or a television show. For example, in discussing the parade, let boys and girls draw on their own experience to see in their mind's eye the gay cavalcade around the neighborhood. Perhaps dogs came out and barked. Neighbors gathered and watched the paraders. At the end of the procession, one of the mothers may have invited children to come in for treats.

After discussing the *before* and *after* events suggested by a picture story, invite volunteers to tell the complete story. They may start with such beginnings as *One day*, *Once upon a time*, *One Saturday*, *One Halloween day*, or whatever, and proceed in telling a three-part story. Not all children will succeed the first time in telling the story, but with practice, more and more of them will develop the idea of story sequence, and be able to tell longer and longer stories suggested by pictures.

READING STORIES—CHILD PARTICIPATION

After telling stories and rhymes for a few weeks, you may change procedures and *read* poems and stories from books. Begin with books in which there are many pictures and only a brief amount of text to read. Select books with large print, so that the few children who show an interest can become familiar with the way the words look as you read them.

It is a good plan to choose a book with a very short story to begin with—one that can be finished in a single sitting. In fact, except for groups of high intelligence, this is a good rule to follow throughout kindergarten. Little children find it difficult to hold over the beginning of a story until the fol-

BEHAVIORAL OBJECTIVE

- look at pictures and retell part or all of a story from memory



lowing day to complete it, unless the book has many episodes and each chapter is complete in itself.

Leave the books on a table for browsing after you have read a story. Children enjoy coming to the library table to look at the pictures and retell the story to themselves from memory.

A book of verse can be kept on hand and poems chosen that are appropriate to the activities of the day. Many stories and poems suitable for kindergarten children are included in May Hill Arbuthnot's *The Arbuthnot Anthology of Children's Literature*. A valuable guide to books and stories is *Children's Literature in the Elementary School* by Charlotte S. Huck and Doris A. Young.

LEARNING TO HANDLE BOOKS

As children look at books they also learn how to handle them. They learn how to turn pages and to begin at the front of the book instead of the back. Book-handling skills have not been acquired by children who have had no books of their own at home, and no bedtime stories, or whose parents seldom or never read.

Compensate for the lack of book experiences of these children by placing a variety of picture books on a table for them to handle. Culturally deprived youngsters especially need to begin to explore and enjoy the delights of books that their more advantaged classmates have had at home since infancy.

CULTIVATING IMAGINATION

Kindergarten children have vivid imaginations. They enjoy fairy tales and stories about talking animals. Often their imagery is so bright and detailed that, for the moment, they believe that the creatures of fantasy are real. They "see" the animals dressed and behaving as humans. They "hear" them talk. They live for a while in the story to which they are listening. A child may report actually seeing a fairy or an elf, and he may create an imaginary companion so vividly that he asks his mother to set a place at the table for his friend.

Books become a source of vicarious experience. Children often make up other tales about the characters that have grown dear to them. In imagination they pilot giant planes to other lands or ride spacecraft with the astronauts. Through books children transport themselves to other places and live other lives.

Imagination is such an abstraction that it is best to help children understand what it is by *using* it. After youngsters have gone beyond the world of everyday things in their thinking when working as a group, they will recognize imagination as a familiar element in their pretending and much of their play.

Let's Imagine Being Places by Janet Wolff would be a good introduction to imagining things. Read it aloud, show the illustrations, and allow enough time for the class to participate in the characters' experiences. This will help pupils to identify the word *imagine* as a name for something they do much of the time.

GETTING INFORMATION FROM BOOKS

Young children are also interested in the world about them. They want to know about cars and ships, airplanes and space capsules. They are interested in real animals on the farm or in the zoo—where the animals come from, what they eat, and how they are tamed or captured. Youngsters need to know about people: mail carriers, conductors, pilots, farmers, cowboys, Indians, fathers, mothers, and other boys and girls. They crave information about people and what people do.

Books are sources of information. Children become absorbed in picture books and learn many facts from them. Youngsters like to pore over picture dictionaries. Their vocabularies grow as they talk about the many pictured objects they already know, and as they ask for the names and uses of the unfamiliar pictured objects that have aroused their curiosity.

When children find pleasure in books, when they become absorbed in the pictures and stories, and when they use the books for gaining knowledge about their world, the desire to learn to read is born.



BEHAVIORAL OBJECTIVES

- identify pictured characters in general terms
- identify pictured characters by proper names or species
- describe action shown in picture
- state relationships of pictured characters
- identify setting of story shown in picture, stating picture or color clues used
- describe clothing worn by pictured characters
- infer feelings of pictured characters from gestures and facial expressions

INTERPRETING PICTURES

When you read aloud from picture books with a very short text, tell the children:

The printed words here (pointing) tell me what to say when I read them. Listen to the words, and then we will look at the picture.

Read the text, show the picture, and say:

The artist who painted this picture tried to show you what happened in the part of the story I read. Let's look at the picture. Who do you see?

Your audience will be able to identify the pictured characters as boys, girls, men, women, or animals. They may need reminders on names or species, which will clarify the rest of the story. You could say:

You are right. That's an animal. What kind of animal is it? Yes. Over here we see a lady and a girl. Do you think they know each other? Are they in the same family? Are they strangers? Are they friends?

Perhaps the text has not given this information to the children yet. Continue the discussion:

Let's look again at the picture. Do you think that it shows the indoors or the outdoors? Is it day or night?

Find out the clues that led children to their description of the pictures. Many children will know whether the illustrations showed day or night, but they may not be aware of the picture or color clues that guided them.

Encourage the group to comment on the way the characters in the picture are dressed, and ask:

Do the people dress the way we do?

Explore further by trying to guess how the characters are feeling, judging by their gestures and the expressions on their faces, and ask:

How do you think the people in the picture feel? Do they seem happy?

Elicit descriptions of feelings such as “excited, sad, surprised, or worried.” Note various objects or animals in the picture that may be important to the story.

Try to give pupils a stretching period or chance to gallop around the room to music in between pictures, in order to relax their need for physical activity. You will accomplish more in two short periods, broken by physical activity, than in one longer period in which children’s attention wanders.

BEHAVIORAL OBJECTIVES

- compare a story with others and tell which was best or funniest
- compare and give examples of characters in stories
- compare endings of stories, differentiating happy and sad
- use the word *character* correctly

COMPARING BOOKS

From time to time place several books you have read aloud on a small table or around the chalk ledge. In answering the following questions children have a simple experience in evaluation—which is a forerunner to critical listening:

Which of these stories did you like best?

Which story do you think is the funniest?

Explain that the people or animals in stories are called *characters*. Help the children name the characters in each story by saying:

Now I think you know what I mean by the word character. What is a character?

Answers will vary, such as “a wolf, a fox, a girl, a troll, someone in a story, somebody we make up.” Comment:

You are all right. A character is any person, animal, or made-up person in a story or poem. A troll, a dragon, a fairy, an elf, or even a puppet can be just as much a character as a boy or girl. Which character did you like best in each story? Which story would you like to have me read again? Which character would you like to be?

Ask children how they liked the ending of a story. Was the ending sad, as in “The Gingerbread Boy,” who was snapped up by the fox, or happy, as in “Little Red Riding Hood”? Of course, the gingerbread boy was made to be eaten and his end was inevitable. Usually children prefer a definite lived-happily-ever-after ending, although they can accept an unhappy incident in a story that ends well. “The Gingerbread

Boy” can be found in *The Arbuthnot Anthology of Children’s Literature*.

A helpful book in showing the use of stories and discussion to relieve such problems of personal adjustment as teasing, sharing, or inferiority feelings is *A Teaching Program in Human Behavior and Mental Health: Handbook One for Kindergarten and First-Grade Teachers* by Ralph H. Ojemann, Katherine Chowning, and Alice S. Hawkins.

PLANNING TOGETHER

Children of kindergarten age are excited, curious, and already motivated to learn about their world. Their natural joy in discovery must be carefully maintained and increased.

One way to select children’s learning experiences is to include the class in a planning session. You will want to make the basic decisions about objects and play areas, but if children are permitted to direct their own play and learning by selecting or helping to select specific activities, the activities will generate more enthusiasm than they otherwise would.

CHOOSING DAY

About midyear, once the class has developed a backlog of experiences from which to choose, allow a “Choosing Day,” on which children select their own activities. They will probably get their ideas from the experiences they have already had with you. In case something new that you think is good is requested, try it out, if possible. If not, say:

We’re going to try it as soon as I get the spools. Thank you, Jim. Can anyone think of something we can do right now?

Time is well spent on discussing what children would like to do, since the discussion itself is an activity in which they use oral language. Another value is that the daily plans are usually so important to the children that the shy ones may forget their self-consciousness in the group and speak up spontaneously, surprising themselves as well as the teacher. Having demonstrated how eloquent they can be, these pupils may feel freer to respond to other speaking opportunities.

BEHAVIORAL OBJECTIVES

- help to plan daily activities with the group, giving suggestions and discussing suggestions of others
- take part in a discussion of alternative plans, and agree to changes and postponements in previously suggested activities

Chapter Three

Increasing Verbal Ability — Vocabulary and Concepts

Oral language is both listening and speaking. As people communicate orally with each other, listening and responding alternate. Teachers sometimes are tempted to do too much of the talking and too little of the listening. Young children cannot listen for long without responding; so when no response is called for listening soon stops. Attention is directed elsewhere and other activities replace listening—looking out the window, stretching, playing with a button, one's clothes, or one's hair. Anything is more interesting to a child than a one-sided conversation.

In the language games and exercises in this book, listening and responding alternate. Usually the response is spoken language, but sometimes the response is one of bodily action, such as following a direction. Action responses stimulate good listening. Oral responses stimulate both listening and speech development. Since listening and speech develop simultaneously in learning, the games and activities usually develop skills in both. You may emphasize the aspect of communication most needed by each child as he participates in the group.

The more a young child uses language the more his vocabulary grows. He usually learns the meanings of words *not* in isolation, but as a part of his developing ability to receive and express ideas. Focusing attention on a single word now and then helps the pupil to become aware that words are a part of the flowing stream of language he hears. He may also need to learn the names of the other children and of unfamiliar objects in order to talk about them.

Some of the following activities increase vocabulary in four ways:

1. by *enlargement*, as children learn to identify more and more objects by name
2. by *association*, as the children link the names of objects with words expressing action and with terms describing the sensory characteristics of objects
3. by *classification*, as the children learn the generic terms for objects (*foods, animals, toys, things to ride in or on, things to use at school, things that make music, or things in the kitchen*) with the names of other objects that belong in the same class

4. by *information* relating to an object: its composition (metal, glass, wood, plastic), where it is to be found, what parts it has, and all the information children have acquired about it

A broad vocabulary does not develop in a vacuum of meaning. The meaning of a single word develops in the total context of other words used with it in sentences that express ideas. In the vocabulary-building activities, after the initial naming of objects or pictures of objects, the word is taught in a number of contexts. The children concentrate attention on hearing the word repeated and using it in a variety of sentences. The greater the child's knowledge of language the easier it is for him to add new words to his vocabulary. The understanding of language that children have already developed and bring with them to school enables them to broaden their vocabularies easily.

By naming an object and associating it with *action* the child forms and understands such sentences as these:

Dogs bark.	Dogs don't read.
Dogs chase cats.	Dogs don't fly.
Dogs play.	Dogs don't sing.
Dogs bite.	Dogs don't dance.
Dogs sleep.	Dogs don't skip.
Dogs eat.	Dogs don't fly kites.

Thus, the child increases understanding of the word *dog* as he builds ideas about a dog. He learns not only the meaning of *dog*, but he adds to his vocabulary any new verbs or verb forms he hears in the sentences of his classmates. As children name the dogs they know—terriers, spaniels, collies, dachshunds, and poodles—they learn that *dog* is a word that stands for all they have named.

When children come to school their natural activity is play. This playful aspect should be retained in all of the learning experiences.

Activities are differentiated from *games* at this level by the following criteria:

- Activities: Exercises or discussions that involve a learning situation in which the child can participate
- Games: Activities that have the added elements of fun, surprise, play, or humor

You can assume that the term *activities* includes experiences that are interesting and enjoyable to the children. However, if you reserve the word *games* for only those activities that are really exciting to them, you will prevent a letdown feeling when youngsters find out that your *game* isn't really that much fun. In this way, when you announce a game, everyone will continue to anticipate something extra special.

GETTING TO KNOW EACH OTHER

BEHAVIORAL OBJECTIVES

- use teacher's and classmates' names in special songs
- tell that writing on name cards and individuals' names are the same

MATERIALS: Name cards for each child, four inches by ten inches, with a hole punched in each end; shoestrings or twine; felt marking pen.

Although many children learn each other's names in the course of everyday activities, there are some youngsters who do not know the names of their classmates, or even of their teacher, after several months in kindergarten. Occasionally a child simply calls his teacher "Her" at home for weeks.

Provide punched name cards for each child. Write each pupil's first name in manuscript writing, capitalizing the first letter. If you have two Marys or two Johns, write the initial of each Mary's or John's last name to differentiate their cards. Have the name written on both sides of the card, so that when a pupil turns out the card he is able to see the name in the correct position on the back. (See Chapter Seven for detailed lessons on teaching children to read and write their names.)

You may wish to write a name card for yourself which you can attach to your desk or wear around your neck for a day or two. Then say:

I'm going to give each of you a name card for you to wear around your neck, to help me learn everyone's name. When I see your name card I can read the name and call on you to do something interesting. Before long you'll be able to read your own name when you see your card. I have a name card too, right here on my desk.

The song "Good Morning to You," sung to the familiar tune of "Happy Birthday to You," with the teacher's name substituted for that of a birthday person, will help those children who have difficulty in learning names.



Every day you may choose a child and say:

Let's sing Good Morning to Jean. Stand up, Jean, while we sing a special Good Morning to you.

You may then ask Jean to name a classmate to receive a special welcome. Five or six special welcomes each day will mean that everyone's name will be mentioned in a week or so. Thereafter, you may reserve the special welcome for a child who has had a birthday, a new brother or sister, or who has just returned after an absence.

NAMING AND DESCRIBING OBJECTS

KNOWING THINGS

BEHAVIORAL OBJECTIVES

- recognize and show object named by teacher
- identify a displayed object
- take part in a discussion of uses, color, internal parts, origin, and storage places of displayed object
- take part in a discussion of texture, size, weight, and similarities and differences of displayed object and other objects

MATERIALS: Six or eight of such common classroom objects as pencils (regular and automatic), chalk, crayons, scissors, chalkboard eraser, paper clip, rubber band, ball-point pen, piece of paper, and paste.

Some children may need to learn the names of common objects in the classroom. Then go on to learn more about these things.

Group boys and girls about the table so that all can touch and examine objects displayed on it. You may select a small group of those pupils who are learning to use standard English or children who have meager vocabularies. Or you may use the activities with the entire group. Say:

Here are some things we use in school. Come and show me a pencil, Nick.

Nick gets up and selects the pencil. However, if he indicates the crayon or chalk, ask another pupil to help him. Then say:

Hold the pencil up so everyone can see it.

Demonstrate if Nick doesn't understand what to do. Ask the class:

What does Nick have?

Notice any child who does not respond in the group. Call on him individually and ask:

Pat, can you say pencil?

Give approval if Pat responds. Disregard the pronunciation. Then ask:

What is a pencil for?

Call on individuals to answer. They may give such responses as pantomiming the act of writing, or they will say, "Write, writing, to write with, to write on paper with. You write with a pencil." Nod approvingly at each response and give a summary sentence:

Yes, we use a pencil when we write on paper.

Nick may now be excused to go to his seat. Thank him. Call on individuals and ask:

What color is this pencil? What is it made from? Which is the sharpened end? Why is it sharpened? What is on the other end? What is the eraser for? What do we call the black part inside? Where would you get a pencil if you didn't have one? Where do we keep the pencils in our room?

The above questions may be addressed first to children who have the best vocabularies and language development. Others listen and occasionally repeat. Pass the pencil around the class so each child may handle and feel it. Ask:

How does the pencil feel to you?

You may get scattered replies, such as, "smooth, thin, long, hard." After each response repeat:

Yes, the pencil feels smooth. Yes, the pencil is thin.

Ask other questions to which children may reply yes or no; for example:

Is the pencil heavy? Can you bend it? Is the pencil this long (holding your hands about two feet apart)? Is it this long (holding your hands two inches apart)? Show me how long it is. (Ask a child who has finished handling the pencil to demonstrate with his hands how long he thinks it is.) Are all pencils like this one?

Answer may be: "No, they are different colors."

Some child may mention a mechanical pencil in which the lead screws out. Ask him to find one on the table. Show the children how the pencil works; then ask:

What else can we write with?

As children find the crayon, the chalk, and the ball-point pen, ask questions about their special uses too. Continue in a similar fashion with other objects. Try to stop before children get tired. You can resume at another time, adding other objects and removing those that have been used. This activity has infinite variety.

Follow the same steps with other kinds of objects: things to eat, toys, furniture, things that you ride in (or on), things from the kitchen, and so on. You may use miniature toys for such large objects as cars, trucks, furniture, airplanes, and so forth.

MYSTERY GRAB BAG—MYSTERY BOX

PREREQUISITE: "Knowing Things," page 44.

MATERIALS: Box or bag.

After the above activity, put the objects into a box or bag. Have a child reach inside without looking and grasp an object. Before removing it, ask him not to name the object, but to tell something about it, such as, "It's hard, long, and thin." He may call on a classmate to guess what it is; then he may pull out the object, name it, and tell how it is used. You may use the *Mystery Boxes* in the kit for *Sense and Tell* by J. Stanley Marshall, Illa Podendorf, and Clifford Swartz, or make your own boxes. The teacher's guide to *Sense and Tell* provides many interesting, detailed lessons, teaching children such properties of matter as color, texture, shape, size, and weight.

CLASSIFIED PICTURES

PREREQUISITES: "Knowing Things," page 44, and "Mystery Grab Bag—Mystery Box," page 46.

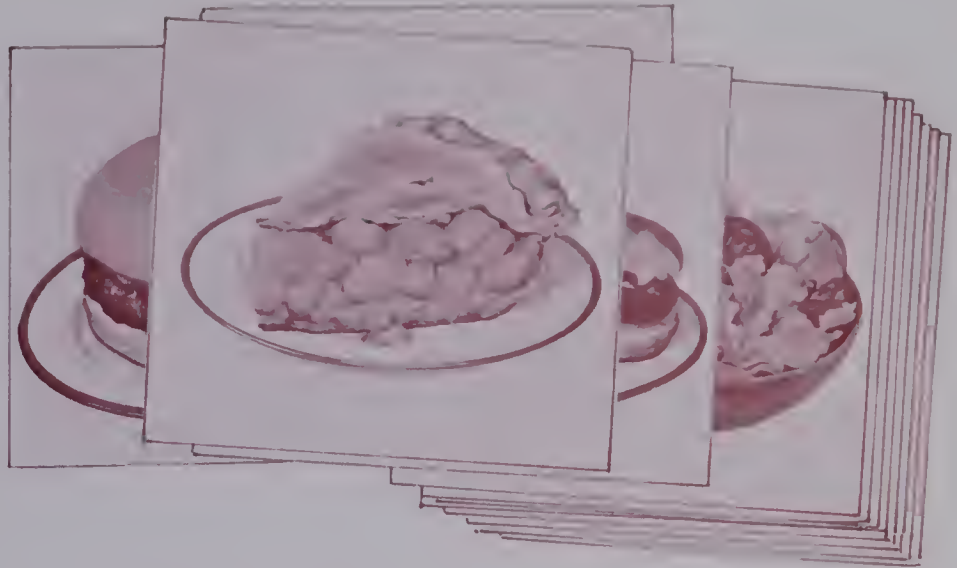
MATERIALS: Pictures of food, from "Cafeteria," in the Language Activities Kit.

BEHAVIORAL OBJECTIVES

- describe several qualities of a hidden object, using the sense of touch
- guess names of hidden objects, using oral descriptions as clues
- pull out and identify a hidden object and tell its use

BEHAVIORAL OBJECTIVES

- identify, describe qualities, describe parts, give locations, and state uses for pictured objects
- identify pictured person
- identify pictured animal and state its relationship to man
- compare two objects in the same class



Children increase vocabulary as they learn the names of pictures of classified objects. Mount on a large sheet of cardboard a number of pictures of foods. On other sheets of cardboard mount pictures of zoo animals, pets, or farm animals. On still other sheets mount pictures of houses, family members, furniture, kitchen utensils, and so on. Using one chart at a time, ask pupils to point to the pictures as you name them. Then ask for volunteers to come and name all the pictures on the chart. Ask:

Does this chart have pictures of all the foods you can think of on it? What foods have been left out?

Encourage children to look through the old magazines you have brought to school and find additional pictures that belong on the chart for *foods*, or use “Cafeteria” pictures in the Language Activities Kit.

Appropriate charts of different classifications can be found in *Talkstarters: At the Zoo* and *Talkstarters: At the Store* by Elizabeth A. Loomis and Elenore T. Pounds, and in *Starter Concept Cards*. You may proceed with questions about the objects, asking for descriptions, uses, and so on.

The pupils will enjoy naming and describing the pictures of people, animals, places, and things that are to be found in *My Pictionary* by Marion Monroe, W. Cabell Greet, and Andrew Schiller. Encourage the children to use descriptive words and phrases that tell what color, size, shape, kind, and so forth.



LEARNING WORDS FOR COLORS

One of the first characteristics that children notice about anything is color. Games such as the following will help children to learn the words for colors and use them in description.

COLOR MATCHING AND NAMING

BEHAVIORAL OBJECTIVES

- identify primary and other colors, using disks
- match a colored disk to one of the same color

MATERIALS: Fifty colored disks: five each of ten different colors—red, yellow, blue, green, orange, purple, brown, black, white, and gray—in the Language Activities Kit.

Begin with the first four colors: red, yellow, blue, and green. Place a disk of each color in a row along the chalkboard or on a table. Distribute the remaining circles of the same four colors among the pupils. Invite a child to come and identify the *yellow circle*. Ask another pupil to help him if he points to a different color or hesitates too long. Then ask children to look at the circles you have given them. Say:

If you have a yellow circle, please stand up and show it.

Ask the class to look around to see whether all who are standing have *yellow circles*. Find those who have yellow circles, but are still sitting, and have them stand. After any corrections have been made, ask the children to sit down again.

Repeat the directions, asking those who have blue circles to stand. Continue until all four colors have been identified. Then ask pupils who need help to come to the board one by one. Ask each child to match his circle with the same color on the board and name the color. Collect the circles. (On your class list check the names of any children who made errors in matching or naming.)

From time to time repeat this activity, adding the other colored circles as children learn to name the first group of colors accurately. When you discover a pupil who has difficulty in matching or naming colors, have him come to you to match and name. A child who matches accurately, but can't name the colors, just needs more practice in naming. A youngster who cannot match may be color blind.

The neutral gray circles increase the diagnostic value of color matching. Children who are color blind often confuse red, green, or brown with each other or with the gray. Red-green blindness is the most frequent type of color blindness.

It is rare to find a child who cannot match yellow or blue. If the green is slightly bluish and the red is slightly orange, the red-green-blind children, usually boys, may learn to match and name these colors. Traffic lights are adjusted for color-blind people by the use of bluish-green and orange-red lights and by the position of the lights; the green light is always placed at the bottom. Color-blind people have normal perception of size, shape, and other visual qualities, but have various degrees of difficulty in color perception. They enjoy the colors, even though they match them imperfectly.

The child who has difficulty discriminating colors can usually be successful in color matching and naming if you will remember to have him match blue, yellow, black, or white circles.

Some of these children become very astute in using the correct color names for objects. They learn to say that the rose is *red* and its leaves are *green*, and that the stems are *brown*, even though flowers, leaves, and stems look alike in color to them.

After matching colored circles, have children point out objects in the room that have a given color. Direct individual youngsters to find:

a blue book	some white chalk
a yellow pencil	something purple
a green sweater	a black crayon
a girl with a red dress	an orange shirt

In similar fashion, have pupils recall colors of familiar objects. Ask them to finish these sentences with words for colors (which in some instances may vary):

Bananas are _____.
Grapes are _____.
Apples are _____.
Tomatoes are _____.
A zebra is _____.
A tiger is _____.
An elephant is _____.
Dogs are _____.
Lettuce is _____.
My sweater is _____.
Kittens are _____.

BEHAVIORAL OBJECTIVE

- recognize objects of given color

BEHAVIORAL OBJECTIVES

- recall and identify colors of familiar objects to finish sentences
- identify colors of pictured objects that are pink, aqua, olive, lavender, pale blue, navy blue, chartreuse, and other tints and shades

If children have already learned the names of the primary colors, you may show pictures or objects that are *pink, aqua, olive, lavender, pale blue, navy blue, chartreuse*, and other tints and shades of color. A few pupils may be able to name some of these colors, too, or would enjoy hearing their names.

MAKING AN AUTUMN TREE

BEHAVIORAL OBJECTIVES

- cut paper leaves, using freehand cutting
- color leaves, using any color preferred
- discuss various colors, relating color change in leaves to autumn

MATERIALS: Branch, flowerpot, sand or dirt, scissors, colored construction paper, paper clips or transparent tape.

For additional work with colors, have children make leaves for a tree. Select a branch that resembles a small tree, remove the leaves, and put the branch in a flowerpot with sand or dirt.

Ask children to cut leaves from paper. (Have them cut out easy oval shapes rather than such difficult shapes as maple leaves.) Discuss fall coloring, and have children color the leaves yellow, orange, brown, or red. They may decorate the leaves as they wish; for example, a yellow leaf with a red border or an orange leaf with brown spots.

Attach the leaves to the branches of the little tree (paper clips or transparent tape will do). Ask each child to describe his leaf, telling which colors he chose, when he brings his prettiest leaf for you to clip on the tree.

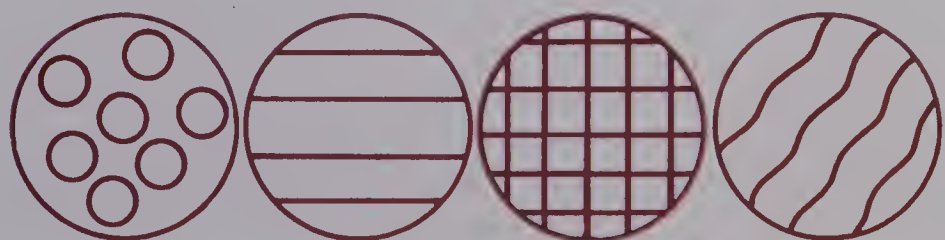
This would be a good time for the "Falling Leaves" pantomime described in Chapter Five, page 121. Put away the tree until winter, when you can show the bare branches and discuss what a wintertime tree can look like.

BEHAVIORAL OBJECTIVES

- trace circles, using cardboard forms and following teacher's directions
- color paper, using solid colors, dots, stripes, checks, or wavy lines, after seeing samples
- cut out traced circle on pencil line
- use the words *solid colors, dots, checks, stripes, wavy lines*

MAKING A MOBILE

MATERIALS: White construction paper, scissors, pencils, crayons, thread, and cord; sample two-inch cardboard circles predecorated by teacher on one side with solid colors, on the other side with stripes, dots, checks, wavy lines, and so on.



A good activity for practicing words about color and designs is to have children make a class mobile of colored circles. Have materials passed out ahead of time. Demonstrate a sample circle cut from construction paper. Each class member will need a circle for tracing. Say:

Place your circle on the paper as I do. Watch me as I draw around my circle with a pencil. (Demonstrate.) Now you will draw around your circle the same way. Draw several circles on the paper.

Give any help that is needed by children who have difficulty in tracing. Then continue:

Most of you are ready for coloring. Watch as I color one circle all one color. It will look just like this one. (Show sample.)

Color your circle as the class watches. Call on someone to identify the color. Tell children to color their circles any color they wish. Give directions like these:

You may want to turn your paper over and color the other side of your circle. You may use colored dots, as I did. (Show a previously prepared circle.) You may have dots of any color you like, and they may be big or small. If you like stripes, you may draw stripes in any color. The stripes may be close together or far apart.

Allow plenty of time for everyone to look at the sample circles you have prepared, and to notice that they are decorated on both sides. Then ask:

Can you think of any other way to color your circles? (Encourage suggestions.) You can draw the stripes both ways, like this. (Demonstrate.) We call this checks. Another thing you can do is to draw wavy lines, as I have done on this circle. Draw anything you wish on either side. (Show a sample circle with wavy lines drawn on both sides.)

The reason why we'll color both sides of the circle is that we're going to hang these circles on that cord by the window. We want both sides to look pretty.

Point to the traced pencil lines on your paper. Demonstrate the cutting as you say:

I'm going to take scissors now, and cut out the circles, like this. (After the class watches, let them cut out their own circles.)

While the children are busy, begin hanging up completed circles for everyone to see. Make a small hole in each circle and pull a thread through the hole and tie it. Attach the thread of the decorated circle to a cord which was hung across the windows ahead of time. Suspend the circles at varied lengths. Children will enjoy watching them turn and flutter with any slight movement of air.

Have each child give you his prettiest colored circle to put up, and ask him to tell the class what colors he used. He may also be able to name his designs as *dots, stripes, checks, or solid colors.*

LEARNING WORDS FOR SHAPES

BEHAVIORAL OBJECTIVES

- find hidden circles, squares, and triangles, matching them to colored shapes at hand
- identify matched pairs by color and shape
- use the words *red, blue, yellow, circle, square, triangle, rectangle*

MATCHING TREASURE HUNT

MATERIALS: Seventy-two colored shapes in the Language Activities Kit, six each of red, blue, and yellow circles, squares, triangles, and rectangles.

If you wish to teach the concept of shape as well as color, plan a "Matching Treasure Hunt." This is a good rainy-day game that provides background for developing language.

Hide in advance three each of the above shapes (thirty-six in all). Distribute the remaining thirty-six among the children, who, at a signal, are to find and match their pieces to as many duplicates as possible. Pupils may search as individuals or in teams. When the final matched pairs are counted, they will be identified orally as yellow circles, yellow squares, yellow triangles, and so on.

After all the matched pairs have been found, children may enjoy mixing all the colors and shapes together, and re-sorting them in rows for each shape and color.

If the books are available, read aloud *Shapes* by Miriam Schlein, from Scott, Foresman's *Invitations to Story Time*,

A Kiss Is Round by Blossom Budney, which is all about the round shape, and *The Wing on a Flea: A Book about Shapes* by Ed Emberley.

LEARNING WORDS FOR TEXTURES

MAKING A COLLAGE

BEHAVIORAL OBJECTIVES

- attach various objects to paper in a picture or a design
- correctly describe the differences in color, shape, and texture of various objects

MATERIALS: Paper, glue or paste, stapler, crayons, scissors, greeting cards. Anything at all can be used, but the following will suggest texture words: yarn, shells, coral, cotton, plastic, metal, leather, cellophane, burlap, satin, buttons, screening, sand, sandpaper, wallpaper (including some that is flocked), and toothpicks.

Along with color, shape, and other qualities, children are learning to be aware of the texture of objects. They need some help in expressing what they see and feel.

One way to give practice in describing things is to provide a wide selection of materials for collage. Save old greeting cards. Many wallpaper shops will give free samples. Any object that can be glued or stapled to paper is useful. Crayon drawings can be combined with the collage materials.

When children have finished their designs or pictures, have a discussion about the materials used. Try to use words like *fuzzy, lumpy, bumpy, coarse, uneven, rough, hard, sharp, fine, even, smooth, slippery, and soft*. Encourage pupils to describe the texture of the materials they have used. You might ask:

How does cotton feel to you?

Answers might be "It's soft. I like it. It's fuzzy." Continue:

Very good! Your cotton is soft, and yours is fuzzy, Helen. (Ask other children.) How does your paper feel to you?

Children might answer, "Crinkly, smooth, and white."

I like the word crinkly, Bob. That's even better than saying wrinkled. And I agree that the other paper is smooth and white.

Pat the Bunny by Dorothy Kunhardt is a participation book that encourages children to use senses other than sight and sound. It provides a flannel bunny to pat, flowers that really smell, and daddy's unshaven face, represented by sandpaper.

SENSING AND DESCRIBING TEMPERATURE

The recipe below, dictated by a child in a kindergarten, shows a youngster who is observant and methodical.

Pumpkin Pie

Make the crust out of flour. Put the crust in a pan. Slice the pumpkin in little pieces. Put some Cool Whip on top. Put the pie in the oven. Set the oven at 50°. Cook it for 50 minutes. Eat it when it's hot.

This engaging recipe suggests the kind of activities children need to help them understand and express in language what is hot and what is cold, and how to keep things either way.

HOT AND COLD

BEHAVIORAL OBJECTIVES

- tell whether various objects are hot, cold, or at room temperature
- tell where various objects should be stored to maintain their temperatures

MATERIALS: Toy refrigerator and stove (or school refrigerator and stove), ice cubes (if possible), potato, pencil; pictures of soft drinks, whipped cream, and other hot and cold objects.

To get the effect of oven heat, place the potato in direct sunlight or on a warm radiator. Allow small groups to touch the various objects, and verbalize as to whether they are warm, cold, or at room temperature (the way the room feels). If you use pictures, ask children to imagine how the objects would feel to the touch. Say:

Now, let's decide where we should put each thing so that it will stay the way we want it to be. We can start with the ice cubes. You've told me that they feel cold and hard. Where should we put them?

Most of the class will decide on the refrigerator. Some youngsters may hesitate because they've never thought about this before, so give enough time. After the group has placed the ice cubes and pictures of soft drinks and whipped cream in the play or real refrigerator, go on:

There's a part of the refrigerator that's colder than the rest of it. That's where the ice cubes must be kept. It's called a freezer.

Point to the freezer section, open it, show it to the class, and describe how one might see frost there. Place the ice cubes inside. Continue:

Where do you think we should keep the pencil? In the stove? In the refrigerator? On the table?

A few children may giggle. Some will not be at all sure where the pencil belongs. Allow everyone to feel the pencil. Discuss the fact that things which are not eaten and are neither hot nor cold can remain in the room as they are. You might say:

The pencil feels the way the air in the room feels. It's not hot and it's not cold. How about this potato? Where do you think we should put it to get it ready to eat? Let's pretend that we want to eat it.

When it has been decided that an oven or a pot on the stove are the best places to heat the potato, develop this further by having pupils list other things that become hot and edible by being placed in ovens. Summarize:

Good. Many of the foods we eat are hot and are heated in the small oven part of the stove. Some things must be kept cold in refrigerators, and very, very cold in freezers. Other objects, like pencils, are neither hot nor cold.

You may wish to review these concepts at another time by showing color pictures of meals, mentioning the names of familiar foods. As you say these names, ask volunteers to tell the class whether they are customarily eaten hot or cold and where these foods are usually kept.

BEHAVIORAL OBJECTIVES

- hypothesize about what would happen to ice at room temperature
- tell what happened to ice cubes at room temperature at various stages as they melted, including the final stage
- use correctly the words *cold, hard, frozen, warm, soft, and melted*

MELTING ICE

MATERIALS: Ice cubes.

A simple experiment can be carried out by letting ice melt at room temperature. Introduce the idea with questions that will stimulate an interest in investigations, such as:

What would happen to the ice cubes if we kept them out of the refrigerator? Let's make a guess as to what would happen. (Answers might be, "They'll get hot. They'll disappear. I think they'll turn to water.") Continue:

Yes. They'll certainly change. Let's have an experiment and see what happens to the ice cubes.

Appoint pupils to check on the progress of their experiment so that they can see and report on the various stages of melting. Keep a record of how long it takes for complete melting. Later, when the results are being discussed, ask:

What happened to the ice cubes? Was it the way you guessed it would be? (Sum up what has been discovered.) The ice cubes changed. When ice cubes are left out of the freezer, they do not stay hard or frozen. The hard cubes disappear and become water. This is called melting.

Give practice with words *change, frozen, and melted* by letting children describe the experiment. When someone uses these new words praise him as you repeat the new vocabulary. Analyze and restate the main relationships of water and temperature: *cold, hard, frozen; warm, soft, melted.*

This would be a good time to read *The Snowy Day* by Ezra Jack Keats, from *Invitations to Personal Reading, Grade One, Set B*. The incident in which Peter placed a snowball in his pocket to save it for the next day is another example of melting. Discuss how similar snow and ice are in their coldness and in the way they melt.

RECOGNIZING OPPOSITE MEANINGS

A good way to prepare children for discussion and games

BEHAVIORAL OBJECTIVES

- give examples illustrating descriptive words
- complete oral sentences with appropriate antonyms
- name two things that illustrate two opposite qualities

about opposites is to read aloud *Red Light, Green Light* by Golden MacDonald, which teaches safety as well as the opposites *stop* and *go*. An excellent book that explores the opposites *big* and *small* is *The Very Little Boy* by Phyllis Krasilovsky. *A Contrary Little Quail* by Jane Thayer teaches the meaning of *contrary*.

You may begin by concentrating attention on just one of the words in a pair of opposites at a time. Say:

Tell me everything you can think of that is smooth.

Answers may include “baby’s cheek, the chalkboard, an apple, a spoon, a marble, a plate.”

Now tell me everything you can think of that is rough.

Answers may include, “Daddy’s face before he shaves, a tree, walking on stones, bricks.”

Many descriptive terms can be contrasted by using words for opposites in sentence-completion activities. Call on pupils to complete these sentences:

A mouse is *little*, but an elephant is _____.

A fire is *hot*, but ice is _____.

A pillow is *soft*, but a stone is _____.

A crayon is *short*, but a baseball bat is _____.

Glass is *smooth*, but tree bark is _____.

Nighttime is *dark*, but daytime is _____.

A desert is *dry*, but a river is _____.

You may wish to go on to complete the following:

A smile means *happiness*, but tears mean _____.

A red light means *stop*, but a green light means _____.

In some places winter is *cold*, but summer is _____.

At another time transpose the sentences and ask children to complete the new form:

An elephant is *big*, but a mouse is _____.

Ice is *cold*, but a fire is _____.

Or ask a child to name two things, such as:

Name something *big* and something *little*.

Name something *hot* and something *cold*.

Name something *soft* and something *hard*.



BEHAVIORAL OBJECTIVES

- guess correct or reasonable answer
- try to compose a riddle for others to guess

GUESSING RIDDLES

The game of riddles requires carefully chosen descriptive words along with other kinds of words. The following are in a form that young children find easy:

What am I thinking of?

It is cold.

It is soft.

It is sweet.

You eat it with a spoon. Guess what!

It is little.

It has soft fur.

It is black and gray.

It purrs. Guess what!

It is yellow.

When it's cold it is hard.

Then it gets soft.

You put it on bread. Guess what!

It is very tall.

It has wood.

It needs rain to grow.

It may change its leaves every season. Guess what!

It may be white.

It may be cold.

It may have chocolate added.

It comes from cows. Guess what!

It flies.

It has a silver color.

It makes a loud noise.

People ride in it. Guess what!

It flies.

It has soft wings.

It has a beak.

It lays eggs. Guess what!

It is round.

It may be hard.

It may bounce.

You may throw it or catch it. Guess what!

Have children make up riddles of their own for the class to guess.

BEHAVIORAL OBJECTIVES

- identify pictures of food on labels, using general terms
- select a specified food container, recognizing it by the picture on the label
- sort food containers into sets of general categories
- ask teacher to read aloud printing on labels

IDENTIFYING CANS AND PACKAGES OF FOOD

MATERIALS: Clean, empty cans and food packages with pictures on the labels. It is a good plan to have the cans opened at the bottom so that they will look like full cans when placed on a shelf. Tape all rough edges to prevent cuts.

This activity with empty cans and food packages can serve many educational purposes. You may increase vocabularies by identifying pictures of different kinds of food. The containers can be useful in the grocery department when children play "Store" and "Cashier." The cans and packages may also be used for pre-reading experiences.

As youngsters' interest in reading develops, they will begin to ask you to read the information on the labels and packages. Pupils may even find words they know and may ask about others. This excellent reading incentive may extend to the home, where children can continue to look at the words on cans and boxes and ask parents to read the printing. Some pupils may recall seeing some of the cans or packages in television commercials (and may describe the commercials).

Plan for a free play period with the cans and boxes so that youngsters can have fun with them and have plenty of time to look at the pictures and get curious about the words printed near them.

Have a short discussion period about the pictures on the labels, to make sure that children can identify them. Try to have a large variety of familiar foods, as well as a few things like artichokes or asparagus soup. In some areas enchiladas and tortillas are the familiar foods, so use whatever children know best.

Create opportunities to have pupils select containers that you or other children ask for. You can ask them to hand you a can of peaches, or to sort out the cans, putting the fruits together and the vegetables together. If you can provide a few shelves or tables, setting up the grocery store for

business can be a valuable language experience. Discuss the foods as you all work together. Dust the cans, sort them, price them, stack them on shelves with signs as you talk about them.

Children will begin by handing you the can of peaches because they see a picture of the fruit on the label. A few will notice and learn what the word *peaches* looks like.

You may wish to have a “tasting time,” in which boys and girls may sample unfamiliar foods. Be sure to observe sanitary precautions of opening a can and tasting the contents immediately, using a clean wooden or plastic spoon for each child.

COMPARING AND CONTRASTING

The exercises in this section extend the meaning of the words *alike* and *different*. They can be arranged from easy to difficult similarities and differences. Begin with actual objects, and then go on to pictured objects.

STRESSING WORDS OF COMPARISON—OBJECTS

BEHAVIORAL OBJECTIVES

- compare identical pairs of objects, tell that they are alike, and discuss their qualities
- contrast two differing objects, tell that they are different, discuss their qualities, and tell the ways in which they differ
- compare and contrast two similar objects that differ, telling how they are alike and how they differ

MATERIALS: Books, blocks, toys, and other familiar objects in the classroom, some of which are identical and some different. Tricycle and wagon, if possible.

Begin by saying:

When two things look the same, we say they are alike. (Hold up two identical books.) Are these books alike or different? (Children answer, “Alike.”) In what way are they alike?

Elicit such answers as, “They’re both books. They’ve got the same pictures in them. They’ve got the same story inside. They are the same size.” (Answers will vary with pupils’ language and mental abilities.)

Now show two different books, and ask:

Are these books alike or different?

Children answer, “They don’t look alike. They have different stories in them. They’re shaped differently. The pictures on the covers are different.”

Show a square block and a rectangular block, and ask:

Are these blocks alike or different?

Children's answers may vary, "They're both made of wood. They've both got corners. One's big and one's little. One is long and one is short."

Establish the idea that two things may be *alike* in some way and *different* in some other way. Continue the exercise with other paired objects, such as:

two buttons (identical)

two buttons (one made of wood, one of plastic)

two spoons (identical)

two spoons (one large cooking spoon, one small teaspoon)

If a tricycle and a wagon are available, put them before the class. Ask:

In what way are these things alike?

Elicit such answers as, "They've both got wheels. They're both for riding. You can play with them." Then ask:

In what way are they different?

Some replies may be, "One has three wheels and one has four wheels. The wagon has a handle and the tricycle has pedals. You make them go in different ways."

Vary the activity with other pairs of objects that can be contrasted in various ways in their use, size, color, kind, shape, texture, and so on.

You may follow the same suggestions, using more sophisticated objects with children who have been showered with every toy known to man. These youngsters may like to bring to school and compare their robots, prehistoric animals, and spaceships. Such toys stimulate the use of scientific vocabulary as children describe similarities and differences.

BEHAVIORAL OBJECTIVES

- use comparatives to describe similar objects.
- use comparatives to describe similar pictured objects

STRESSING WORDS OF COMPARISON—OBJECTS OR PICTURES

MATERIALS: Two or three chairs of different size, balls, toy cars, pieces of chalk, pencils, string, pictures of people of all ages.

Place two chairs of different size in front of the group, and ask how the chairs are alike.

After children have exhausted similarities, ask how the chairs are different. If a child says “One is big and one is little,” ask which one is bigger and whether it is the biggest chair in the room.

Have children arrange three chairs or other objects in order of size. Use objects or pictures that will elicit such comparatives as:

- big, bigger, biggest (balls, toy cars, and so on)
- long, longer, longest (pieces of chalk)
- short, shorter, shortest (pencils or pieces of string)
- tall, taller, tallest (boys)
- old, older, oldest (baby, five-year-old, and a teen-ager)

Practice these and any other descriptive words that have comparatives, for which you can find illustrative pictures.

For a change of pace, use the story *Harry, the Dirty Dog* by Gene Zion, from the Scott Foresman First Talking Storybook Box. Point out the pages where Harry got “very dirty” and “even dirtier” and “dirtiest” of all. Have the class listen for these phrases as you play the recording of the story, which is narrated by a child.

LEARNING THE PLURAL FORMS OF NOUNS

ONE-OR-MORE WITH OBJECTS

BEHAVIORAL OBJECTIVES

- describe one object with a singular noun
- describe two or more similar objects with a plural noun
- identify one object when a singular noun is specified
- identify more than one object when a plural noun is specified

MATERIALS: Two or three pencils, buttons, small dolls, erasers, blocks, books, pennies, or toy cars.

A good activity for developing the use of plurals is “One-or-More.” Place on the table a number of objects that have one or more duplicates. Gather the children around the table so that all can see. Hold up a toy car, and ask what it is.

Answers may include, “a car, the car, a toy car, a station wagon.” Then hold up two or more toy cars, and ask:

Now, what are these?

Call on individuals, whose answers will probably vary, “cars, two (or three) cars, some cars, some station wagons.”

Accept the child's language and pronunciation. After several individuals have identified the cars, using the regular plural ending, place the cars on the table again. Pick up one, and say:

This is a car. (Pick up several cars.) *And these are cars.* (Replace cars on the table.) Say to one pupil: *Show me a car.* To another say: *Show me some cars.*

Continue with other objects in the same way. This activity has diagnostic value, as it will help you to identify children who use the singular form for the plural (two car, four pencil) or who add extra sounds for the plural (two carses or two dollses). "One-or-More" also helps children who use nonstandard plurals to learn the standard plurals of their language.

In some dialects pupils leave off many final sounds ("lef" for *left*, or "des" for *desk*). These children tend to omit the final sound of plurals too. If you have several such pupils you may want to repeat the activity with them in a small group, using the standard forms of plurals, until children begin to imitate your speech.

Pictures may be used instead of objects in "One-or-More."

ONE-OR-MORE WITH PICTURES

MATERIALS: Pictures of men, children, mice, and sheep, along with pictures of clowns, airplanes, houses, and bananas, in the Language Activities Kit.

BEHAVIORAL OBJECTIVES

- describe one pictured person with a singular noun
- describe two or more pictured persons with a plural noun
- describe mixed pictures, showing one or more persons, animals, or objects with regular or irregular, singular or plural nouns



Hold up the picture of the men. Cover part of the picture with a card so that the part with just one man is shown, and ask:

What do you see in this part of the picture?

Replies will be “a man, one man.”

Uncover the entire picture, and ask:

What do you see now?

Children will reply “some men, men, lots of men.” If a child says “some mans,” just say:

’ *We call more than one man, men.*

In similar fashion develop the plurals *children, mice, and sheep* with the appropriate pictures.

It’s a good plan to mix the order of presenting pictures of objects whose plurals are regular with those that are irregular. Do not use the words *regular, irregular, or plural*, but matter-of-factly, say:

I’m glad that you said mice for more than one mouse.

It rarely happens that a child will ask “Why?” but if you have a youngster who does ask the question, reply seriously:

We get the words of our language from our parents and they got their words from their parents and grandparents, way on back to the beginning of things. If our parents speak English, then we speak English too. If they speak French, Spanish, or Chinese, we would speak that way. English is our way of talking at school. Just why someone way back at the beginning of the English language called a cat–cat, and a mouse-mouse, and more than one mouse-mice, is hard to find out. We use most of the English words just as they are given to us. However, we can make up new words for the new things that are being invented. Before anybody invented an airplane, the word airplane wasn’t in our language. The word astronaut was invented when men began to travel to outer space and to the moon. If you grow up and invent something, maybe you can make up a new word for whatever it is.

GETTING NUMBER SENSE

When children learn to read they learn that each word, one by one in a sentence, tallies with the spoken word that would be read aloud. Putting objects in a row and counting in sequence left to right will help in tallying words in sentences when children start to read.

The language of mathematics must be based on concrete experiences with it. If kindergarten children use many physical objects with their counting activities, they will be freed in later years for abstract work with numbers and words representing quantities.

Any form of concrete material will teach number ideas. You may wish to use toothpicks, paper squares, or beans. The main thing is to have an object for a child to feel as he says *one*. When he has two beans and takes one away he doesn't need anything but his eyes or fingers to know that he has one left. Avoid abstractions of any kind for a long time.

Since children like to recite the names of numbers in order, they may memorize the words in sequence from *one* to *twenty* long before the number names have any meaning for them.

It is best to begin with establishing meaning for each number before we use the number names in counting order—*one, two, three*. For example, give plenty of practice with one object, two objects, and three objects, counting them with children. Following this, counting numbers *one, two, three* will come before using the words *first, second, third*, and so on.

The following recipe by a kindergarten child shows a talent for cooking and a genuine awareness of sequence, but it also suggests a possible need for clarification of number vocabulary.

Bacon

Take a piece of bacon. Put some grease in a pan and put the bacon in. Then put some butter in. Fry it. Serve the bacon with some eggs. This will serve eleven people.

This child, as well as many others, is disoriented as to quantity and number. Perhaps he doesn't know what *eleven* means.

Most kindergarten children benefit from simple counting experiences and stories. Make sure that your class can count objects up to at least ten. Some may already be able to count up to about thirteen; others may go higher with some skipping of numbers. Most five-year-olds stop at a number like nineteen or twenty-nine. A few are able to add or subtract within five, with or without counting objects.

Young children enjoy easy number games, and they will benefit from playing them at home as well as at school. The game below has many variations. This version is adapted to present correct plurals as well as numbers.

BEHAVIORAL OBJECTIVES

- follow directions by placing hand behind back when it is touched by the teacher
- count to seven

ONE POTATO

Children sit or stand in a row or a circle, holding both hands before them in a fist. The teacher touches both fists of each child with her own hand, also formed in a fist, and says:

*One potato, two potatoes, three potatoes, four;
Five potatoes, six potatoes, seven potatoes more.*

Whatever hand the teacher touched as she said "more" must be put behind the child's back. The game continues until someone has both hands behind him. Then that child can take the teacher's place, or the teacher may continue as the leader with the child as a helper.

HELPING TEACHER

BEHAVIORAL OBJECTIVES

- count and pass out one paper for each person
- discuss the meaning of *have enough, left over, just enough, and even*

Experiences in helping give children practice in one-to-one correspondence and can be the framework for later mathematical work with equalities and inequalities, as well as basic addition and subtraction.

Utilize every opportunity to give your group experiences with numbers. When you have materials to pass out, allow children to take turns in helping. Lead the way as you distribute paper, pencils, or other supplies. Then let a few pupils finish the job for you. Say:

One for you, and one for you, one for you, (and so on).

Discuss what it means when you don't *have enough* paper. Count how many people are left without paper. If you have paper *left over* mention that too. If you come out *even*, comment on the fact that you had *just enough*. These phrases will have more meaning because of the everyday practice in counting out supplies.

Naturally, any kindergarten curriculum would contain activities for developing mathematical and scientific concepts. The following activities are only a few examples of the many good suggestions in the Scott, Foresman and Company mathematics materials.

The teacher's guide and kit, *Seeing Through Arithmetic, Pre-Primary* by E. Glenadine Gibb and Alberta M. Castaneda, are a rich source for ideas. They provide a complete sequence of experiences, as well as a full set of cutouts to be displayed by attaching them magnetically on a large board. The cutouts can be stored in plastic envelopes, which are provided.

BEHAVIORAL OBJECTIVE

- count sets of one, two, and three dots as *one*, *two*, and *three*

LEARNING SETS

You may wish to use the cutouts referred to above as an introduction to the meaning of *one*, *two*, and *three*. Show a set with one dot, a set with two dots, and a set with three dots. Later you could also use the circle or triangle cutouts, allowing children to feel the geometric shapes as they count the sets. Speak of sets so that pupils will, in the future, be able to associate the word *set* with a number. When you refer to groups of children call them *sets*, and refer to individuals in the groups as *members* of the sets.

ONE-TO-ONE MATCHING

BEHAVIORAL OBJECTIVES

- identify flower and flowerpot cutouts
- use one-to-one matching of flowers for flowerpots
- show matching by placing flowers with flowerpots until the pairs are all matched

FLOWERS AND FLOWERPOTS

MATERIALS: Display board, four each of flower cutouts, cords, and flowerpot cutouts, all with magnetic tape backs, in *Seeing Through Arithmetic, Pre-Primary*.

Arrange the four flower cutouts in a row on the upper part of the display board. Use the magnetic cords for stems

attached to the four flowers. Place four flowerpot cutouts on the lower part of the board, and ask:

*What have I put on the board? [flowers and flowerpots]
Is there a flowerpot for each flower? [yes] Is there a
flower for each flowerpot? [yes] How can we show that
there is a flower for each flowerpot and a flowerpot for
each flower? [various responses]*

If a child suggests that you could place a flowerpot with each flower, have him show how this can be done. Otherwise, place one flowerpot below the first flower. The call on different children to complete the matching. Ask:

*Is there a flowerpot for each flower? [yes] Is there a
flower for each flowerpot? [yes] Then there are as many
flowerpots as flowers. Are there as many flowers as
flowerpots? [yes]*

PUZZLE SETS

BEHAVIORAL OBJECTIVES

- sort out mixed objects into a set of beans and a set of buttons
- match buttons with beans, telling whether beans or buttons were *left over* or came out *even*
- identify group as a *set*
- identify individuals or objects in set as *members* of the set

MATERIALS: Individual envelopes containing unknown quantities of beans and buttons. Any two sets of counting objects will do.

Give each child one of the envelopes containing small objects of two different kinds. Have each pupil remove the objects from the envelope and assemble in one set all objects of one kind (beans) and in another set all objects of the other kind (buttons). Say:

These are puzzle sets: You will match the members of one set with the members of the other. One bean goes with one button, a bean with a button, a bean with a button, and so on. We'll keep matching beans with buttons until they're all gone or nearly gone. The puzzle is whether one set has as many members as the other.

When the matching has been completed, say:

Who found that one set has as many members as the other set? Raise your hands. Can you tell us how you found out, Tom?

Let Tom tell the class that he matched all the beans with

buttons and had none left. Encourage children to use the new words *as many as* when they describe how they solved their puzzle sets. Continue:

Who found that one set does not have as many members as the other set? Raise your hands. How did you find out, John?

John will probably say that he had one or more buttons or one or more beans left over when he was through matching buttons with beans. Summarize:

Some of you had puzzles with one set that had as many members as the other set. A few of you had one member left over.

BEHAVIORAL OBJECTIVES

- meet another child of the opposite sex in line as a partner
- tell whether the class has *as many* boys as girls
- tell that the boys and girls came out *even*, or that there were boys or girls *left over* in line
- tell the meaning of *as many as*, *matching*, and *partner*

PARTNERS

The concept of *as many as* can be reinforced while boys and girls are given a chance to stretch their legs. Say:

We're going to match children now. Let's form a line of boys and a line of girls. The first boy comes up to meet the first girl and you'll be partners. Now another boy and girl. Boy, girl; boy, girl. Good.

Discuss whether your class has *as many* girls as boys. Someone will be able to tell whether you had any boys or girls *left over* without partners. This one-to-one matching of children will help pupils really understand the meaning of the terms *as many as*, *came out even*, *matching*, *left over*, and *partner*.

There are many fine books that help teach children to count meaningfully. *One Snail and Me: A Book of Numbers and Animals and a Bathtub* by Emilie Warren McLeod has counting cards as teaching aids. It is in Scott, Foresman's *Invitations to Personal Reading, Grade One*. The Scott Foresman First Talking Storybook Box contains John M. Langstaff's *Over in the Meadow*, which has an old counting rhyme about a pond where frogs and beavers live. *One Bright Monday Morning* by Arline and Joseph Baum is a counting book to seven. It shows the exciting day-by-day growth of many things in springtime.



DISCUSSING AND FOLLOWING DIRECTIONS ON MOVEMENTS

The entire kindergarten group will enjoy these games and activities.

BEHAVIORAL OBJECTIVES

- respond appropriately to oral directions requiring specific actions
- act as group leader, calling out directions in cadence



DO AS I SAY

Start by saying:

We are going to have some fun with words that tell us what to do. Everyone do what I say!

Say in a cadence that emphasizes the italicized words:

Hop! Everybody *hop!*

Hop, hop, hop!

Hop to the *door*.

Hop to the *window*.

Hop around the *room*.

Hop to me and *stop!*

Clap! Everybody *clap!*

Clap, clap, clap!

Clap very *loud*.

Clap very *softly*.

Clap and *stop!*

Walk! Everybody *walk!*

Walk, walk, walk!

Walk around the *room*.

Walk very *fast*.

Walk very *slowly*.

Walk on your *tiptoes*.

Walk like a *duck*.

Walk like an *elephant*.

Walk to me and *stop*.

Continue with such words as *skip*, *bow*, *run*, *jump*, *smile*, *dance*, and so on. Extemporize with suitable phrases telling where or how. Children enjoy hearing the same rhythm in short sentences. Stop before the pupils tire, and continue at another time.

As the group becomes familiar with the game, invite a child to have a turn at calling out what the others are to do,

and where and how they are to do it. Encourage imagination and creativity by praising children who think of unusual and delightful things to do.

WHO CAN DO WHAT?

Follow the game above with such questions as:

Who can hop?

You can hop.

I know you can because I saw you hop!

Can a man hop?

Can a mother hop?

Can a grandmother hop?

Can a tiny baby hop?

Can a pony hop?

Can a kangaroo hop? [It hops with its feet and its tail.]

Can a bird hop?

Why do we hop? [It's fun. If we hurt one foot we can hop on the other foot.]

Continue by asking similar questions about *clap*.

Can a dog clap?

Can a pony clap?

Can a seal clap? [It claps its flippers.]

Why do we clap? [We clap because we like something.]

Ask questions about *run*.

Can a horse run?

Can a cow run?

Can a tiny baby run?

Can a car run? [Its motor can run.]

Who can run faster . . .

a horse or a cow?

a turtle or a mouse?

a boy or a dog? (Answers will vary.)

a rooster or a ladybug?

Why do we run? [for fun or when we're late]

Continue asking questions about the other action words you have used in the games. Try to keep the play spirit alive. Stop while the children are still enjoying the activity, so they will look forward to another session.

BEHAVIORAL OBJECTIVE

- tell who can perform specific actions, how to do them, and why they are done, in response to questions

BEHAVIORAL OBJECTIVES

- follow a leader about the room, copying all of his actions
- act as a leader, making movements which the group can follow
- tell several things that the group did

BEHAVIORAL OBJECTIVES

- perform three or more actions
- recall the correct sequence of three to six actions

BEHAVIORAL OBJECTIVES

- accompany the words of a song with appropriate actions
- sing with the group while following directions in the song
- differentiate *right* and *left*, moving specified parts of the body to accompany the song

DO AS I DO

Choose a child as leader. Other children follow him about the room, stepping over a chair, bending down to touch toes, stretching arms up or out, sitting momentarily at the teacher's desk, turning around, duck-walking, or doing any other antic the leader can think of. After a while call a halt, and ask:

Can you tell what you just did? See how many things you can remember.

Accept any order or sequence the first time the game is played. After the game has been played on following days, repeat children's responses but put them in correct sequence. Say for example:

First you touched your right ear, then you stretched, and then you touched your toes.

SEQUENCE OF ACTS

As a variation requiring careful attention to sequence of acts, choose a child to do *three* acts. Ask pupils to tell what was done *first*. Go on to ask for what happened *next* and *last*. Have another child perform *four* acts, and see whether pupils can recall the *four* acts in sequence. Go on to *five* or *six*, stopping when the sequence is too long to recall accurately.

LOOBY LOO

MATERIALS: Song—"Looby Loo," from the Listening Activities Record, side 1, band 1. Music for piano, page 76.

This singing game teaches children the meaning of *right* and *left*. Use the record or play and sing the music so that the group will be familiar with it before you begin.

In this game everyone plays together. A circle is formed, and the children hold hands and sing the first two lines while running into the center of the circle and back out again:

*Here we dance, looby, loo, Here we dance, looby, light,
Here we dance, looby, loo, All on a Saturday night.*

Then the players drop hands and carry out the motions indicated by the song. At the end of each sequence they take hands again and continue with the song.

Looby Loo

OLD SINGING GAME

Allegretto

Here we dance, loo - by, loo, — Here we dance, loo - by, light, —

Here we dance, loo - by, loo, — All on a Sat - ur - day night. —

1. I
2. I
3. I
4. I
5. I

put my right hand in, — I put my right hand out, — I
put my left hand in, — I put my left hand out, — I
put my right foot in, — I put my right foot out, — I
put my left foot in, — I put my left foot out, — I
put my whole self in, — I put my whole self out, — I

give my right hand a shake,shake,shake, And turn my-self a bout. —
give my left hand a shake,shake,shake, And turn my-self a bout. —
give my right foot a shake,shake,shake, And turn my-self a bout. —
give my left foot a shake,shake,shake, And turn my-self a bout. —
give my whole self a shake,shake,shake, And turn my-self a bout. —



BEHAVIORAL OBJECTIVES

- recognize a signal to follow directions and respond to it
- use or omit the signal in giving directions to a group
- drop out of game when caught

SIMON SAYS

The game “Simon Says” has many variations and requires careful listening to directions for actions. Start the game off by being the leader, or Simon, first, and say:

I'll be Simon first so I can show you the game. Whoever is Simon will tell you to do things, just as in “Do As I Do.” However, this game is different, because you may not do what Simon says, unless he says “Simon says” first for each thing you do. This is a tricky game, and you must sit down if you follow Simon's directions when he doesn't say “Simon says.”

Demonstrate the game with trial directions, such as:

Simon says bow; Simon says arms up; dance!

You can catch many children who start to dance. The youngsters will laugh at getting caught, as most of them will have to sit down for following the direction *dance* without the prerequisite “Simon says.”

BEHAVIORAL OBJECTIVES

- cut paper strips on premarked lines
- put together the two ends of a paper strip and paste them, forming a loop
- put another paper strip through the loop to form the beginning of a chain
- attach the last loop of the chain to the first to form a necklace
- as oral directions are followed, associate the words *cut, paste, put together, and put through* with their actions

FOLLOWING DIRECTIONS IN MAKING PAPER CHAINS

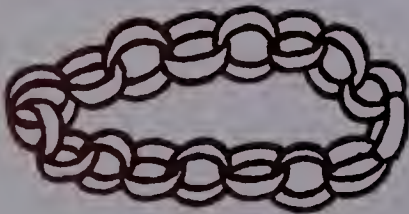
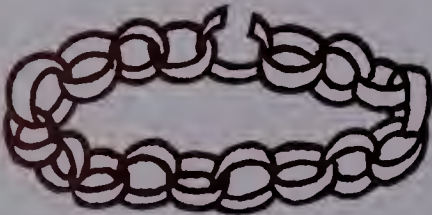
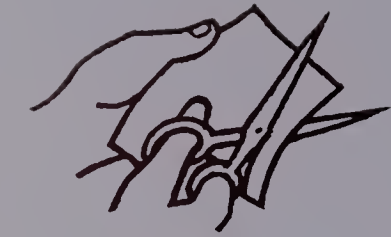
MATERIALS: Colored construction paper, marked off in strips three inches long and one-half inch wide; scissors; and paste. About twenty-four strips will be needed for each chain.

This activity will promote the ability to follow oral directions. It can be tried when you think your pupils listen well enough to be able to do it. They need previous experience in cutting with scissors. Have the scissors and paper passed out ahead of time, if possible.

Give directions which require careful listening, but are easy to follow. The lesson teaches words associated with actions as well as listening skills. Say:

We're going to make paper chains today. You can use them for many things. You can decorate your room with them or you can wear them. Let's begin by cutting out the strips. Cut on the lines, like this. (Demonstrate.) Work carefully. Take your time and do a good job. I'll pass out paste while you are working.





When everyone has at least two strips cut out, say:

I see that you're doing a good job of your cutting. Stop for a minute and listen as I tell you how to make the chain. If you watch carefully you can see just how to do it. Pick up one strip. Put the two ends together. Paste one end to the other end like this. (Demonstrate.) Now we have a loop.

Hold up the completed loop and allow time for everyone to make one. Then say:

Put the next strip through the loop. Paste the ends together to make another loop. Now you have started your chain.

Pause before you go on. Show a few chains that are begun well. Help children who are having difficulty. Go on:

You all know how to make a paper chain now. Keep making the chain longer, loop by loop. When you get to the last one, be sure to join it to the other end, like this. (Demonstrate with a chain you have previously made, but without the final joining step.) Now you can wear the chain.

Have a volunteer tell how he made the chain. Then ask:

Can anyone tell how he made a loop? (Discuss what has been done.)

After showing the last linking, put your chain around your neck and let children continue on their own. Very slow children who have made only a few loops can make chains for their wrists.

FINGER GAMES

Many finger plays are fun for little children. As the play is usually accompanied by language, the language takes on meaning through the association of words and actions.

The finger games on the following pages are adapted from traditional finger plays. They provide good practice in listening and following directions.



BEHAVIORAL OBJECTIVES

- use thumbs to illustrate the action of a story
- tell all or parts of a story to group
- invent dialog for two characters

DILLY THUMB AND SILLY THUMB

MATERIALS: Finger Game—"Dilly Thumb and Silly Thumb," from the Listening Activities Record, side 1, bands 2–3.

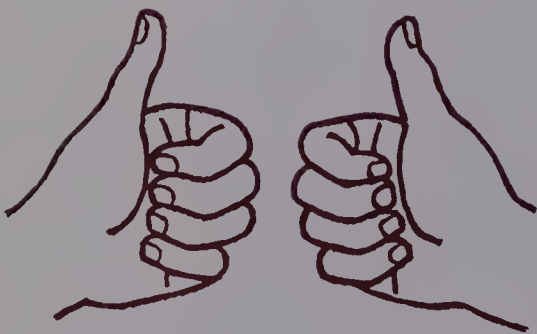
Tell the class they're going to play a finger game. As they listen to "Dilly Thumb and Silly Thumb" have them watch your hands as you demonstrate the finger movements described in the story. Then have pupils try the action themselves as the story is repeated without directions. Play side 1, band 2. If you do not have the record, the scrip from the first band of the recorded story is reproduced below.

Here's the story of Dilly Thumb and Silly Thumb. Dilly Thumb was a little boy who lived in a house over *here*. (Hold up your left thumb and wiggle it.) Silly Thumb was a little boy who lived in a house over *here*. (Hold up your right thumb and wiggle it, far away from the other thumb. Now, this is how the little boys can go into their houses and close the doors. Close your hands around your thumbs.) Between the houses of Dilly and Silly was a great big hill.

One day Dilly Thumb came out of his house. (Lift your left thumb.) Dilly Thumb said, "I'm going to see my friend, Silly Thumb."

So he went up the hill and down the hill (move your left thumb up and down the hill) until he came to Silly Thumb's house. He knocked on the door and Silly Thumb came out. (Lift your right thumb.) Then the two boys talked and talked. (Wiggle both thumbs and whisper "talk-talk-talk-talk-talk.") Later Dilly Thumb said good-by and went up the hill and down the hill back to his own little house. (Move your left thumb up and down.) Both thumbs opened the doors to their houses and went in. (Close both hands around your thumbs.)

The next day, Silly Thumb came out of his house. (Lift your right thumb.) Silly Thumb said, "I am going to see my friend, Dilly Thumb." So Silly Thumb went up the hill and down the hill to Dilly Thumb's house. He knocked on the door and Dilly came out. (Lift your left thumb.) The two boys talked and talked. (Whisper "talk-talk-talk-talk-talk.") Then Silly Thumb said good-by and went up the hill and down the hill to his own little house. Both little thumbs opened





the doors to their houses, went in, and closed the doors.

The next day *both* boys came out and each one said, "I'm going to see my friend." So they both went up the hill (move both thumbs up the hill) and what do you think! They met on the hill! So they talked and talked as they stood on the hill. (Whisper "talk-talk-talk-talk-talk.")

Then Dilly Thumb said, "Let's eat lunch at the lunch-room at the very top of the hill."

"Yes," said Silly Thumb. So they both went up-up-up to the very top of the hill (move both thumbs up as high as you can reach), and they ate pizza pie for lunch!

Stop the record when the first band of the story is over. Tell children to whisper "talk-talk-talk-talk-talk" along with the record the next time, and to tell the story with their thumbs whenever there is a pause in the record.

Repeat the story by playing side 1, band 3, which omits the directions. As they listen, children carry out the appropriate actions.

Continue the finger play as long or as often as children are interested. Action can be varied by substituting locally popular foods for those in the script. New interest can be added by encouraging children to invent conversation for the characters; for example:

"Hi, Dilly."

"Hi."

"What do you want to do? Play ball?"

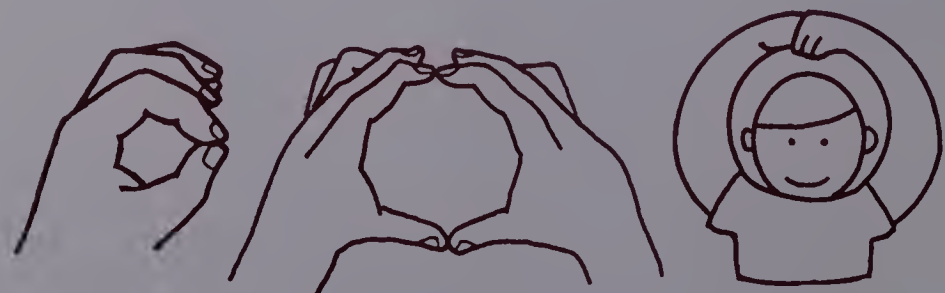
"O.K. Who else shall we get?"

"You go get Hilly and I'll get a ball."

THREE CIRCLES

BEHAVIORAL OBJECTIVES

- use hands and arms to make appropriate movements when given directions
- differentiate *little*, *bigger*, and *biggest*, using circles and hand movements
- count to three



Demonstrate while saying:

Here's a little circle. (Touch thumb and pointer finger of one hand to make a small circle.) *And here's a bigger circle.* (Touch pointer fingers and thumbs of both hands to make a larger circle.)

And here's the biggest circle. (Place arms over head with hands joined.)

Now let's count the circles.

One! (Repeat small circle—one hand.)

Two! (Repeat larger circle—two hands.)

Three! (Repeat largest circle—arms over head.)

Repeat and have children participate.

OLD MAN—OLD LADY

BEHAVIORAL OBJECTIVE

- use hands and arms to make appropriate movements when given directions



Demonstrate while saying:

Here are an old lady's glasses. (Speak in thin, high voice and place fingers at eyes to represent glasses.)

Here is the old lady's hat. (Hands form hat on head with fingers standing up like flowers.)

This is the way the old lady folds her hands in her lap. (Fold hands and put in lap.)

Here are an old man's glasses. (Fingers represent glasses.)

Here is the old man's hat. (Hold fingers straight across head.)

This is the way the old man folds his hands in his lap. (Fold hands and put in lap.)

Repeat and have children participate.

Other pantomime games can be found in Chapter Five.

BEHAVIORAL OBJECTIVES

- tell what is seen in front, back, right, left, up, and down
- stretch out right and left hand in turn
- with closed eyes, point to location of various features in room
- tell whether facing toward window, door, desk, front, or back of room, after being blindfolded and turned around once or twice

ORIENTATION IN THE CLASSROOM

This exercise will help you determine how well children are oriented to their room. As pupils are seated around you, ask them what they see on each wall.

What do you see on the front wall, the wall in front of you? What do you see on the back wall, the wall in back of you?

Have children stretch out their right hands, and ask:

What are all the things you can see on the right-hand wall?

Have children stretch out their left hands, and ask:

What do you see on the left-hand wall of our room? Now, everybody look up and point to the ceiling. What do you see on the top of our room? Now, look down. What do you see on the floor of our room? Maybe we'll see some things that don't belong there.

Enjoy a little laugh together, and stop for a break to pick up anything that doesn't belong on the floor.

Next, have children close their eyes and ask them to point, without looking, to the windows, the door to the hall, the flag, the clock, and so on. You may add other things for them to point out, such as the place for the toys, the rug, and other prominent features of the room. After pupils have pointed to an object with eyes closed, let them open their eyes and check whether they are pointing to the object correctly.

Ask a child to come to you. Blindfold him or ask him to close his eyes. Help him turn around a time or two, and then have him tell you which way he is facing (toward window, door, desk, front or back of room).

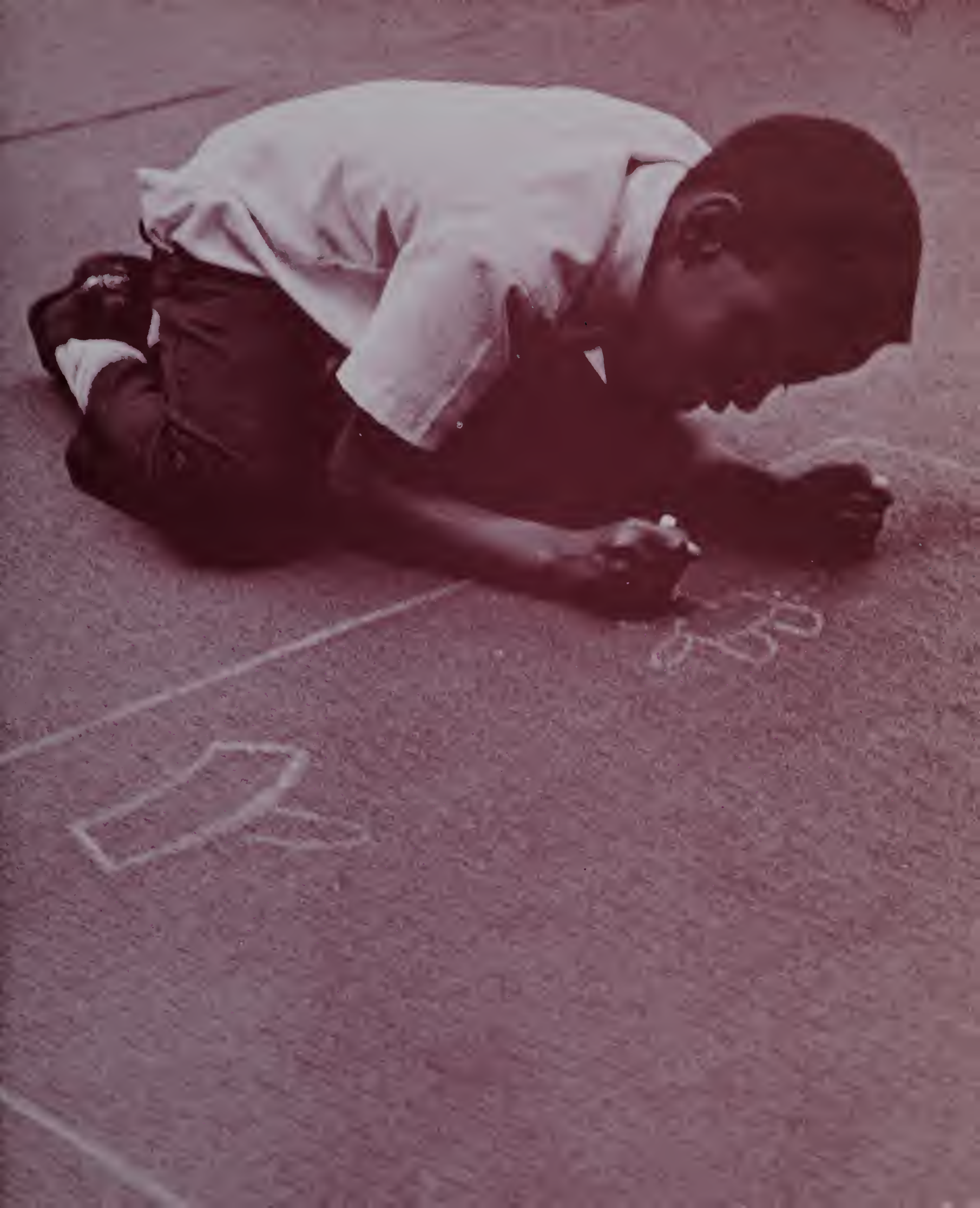
MAPPING THE FLOOR

With a piece of chalk mark on the floor a square or rectangle, the shape of the room, about three or four feet across. Say:

Let's pretend that this is a little floor just like the one in our own big room. Imagine that you're looking down at the floor as if you were a fly on the ceiling. In which corner of the room would you see the top of the teacher's desk?

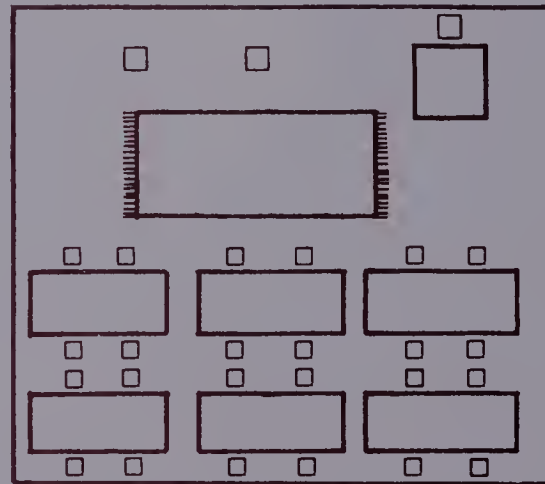
BEHAVIORAL OBJECTIVES

- indicate position of teacher's desk on map of room
- help teacher draw rest of furniture placement on map



Have pupils locate the position, though you may have to help them. Start the map by drawing a square in the chalked area to correspond with the position of the desk, and then ask:

Where would we see the teacher's chair? You may find the place and draw a small square to show where the teacher's chair would be, John.



The first map will be very simple. Go only as far in developing the plan of the room as the children's interest and understanding permit.

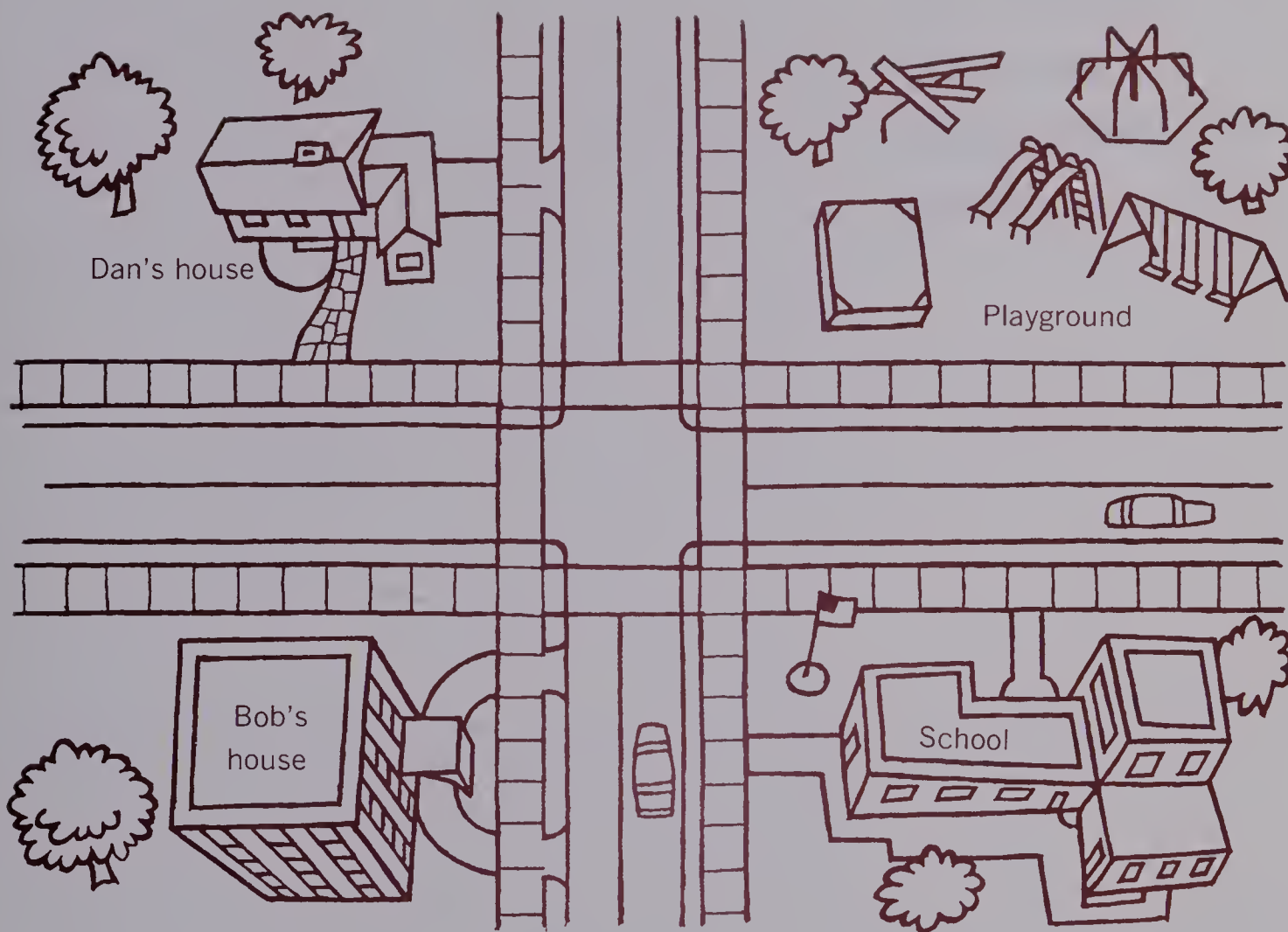
MAP GAME

- BEHAVIORAL OBJECTIVE
move small figures on a simple map, following directions

MATERIALS: Map of a community, with two wooden figures to move about (the red figure represents Dan and the blue one represents Bob); with directions in the Language Activities Kit.

Play a map game by moving Dan and Bob up and down the walks on the community map. Directions and suggestions are provided with the map. For example, you will begin the lesson with:

Pretend that the red figure is named Dan and the blue one is called Bob. Move the wooden boy named Dan to show how he would go from his house to school. Dan is the red figure who lives in the small red house.



As Dan and Bob are moved around their neighborhood, children will learn how to use a simple map.

A black and white copy of the map is provided above. Since using maps is a completely new experience, allow plenty of time for each child to have a turn.

Chapter Four

Increasing Verbal Ability

— Syntax

Syntax is an orderly system or arrangement of words, phrases, and clauses in a sentence, patterned in a way that states the speaker's meaning. Syntax is inevitable in using any language, and the English language has its own system.

Growth in the use of sentences is stimulated in two ways. The child tries to grasp the relationships he hears other people express in sentences. He tries to communicate his own meaning by using the syntax he hears in the sentences of others.

Children who hear sentences such as the following at home learn to express similar relationships:

- I'll help you later, but I'm busy getting dinner now.
- Come inside now, because it's starting to rain.
- Give me your sweater now, so that I can wash it after lunch.
- If I don't hurry, I may be late for the meeting.
- Have you met the boy who moved in next door?
- Put the box of crayons in your desk, where you can get them easily.

Children who hear only sentences such as the following at home do not have the language experiences necessary to stimulate them to express complex ideas:

- I can't help you.
- Come inside.
- Give me your sweater.
- I must hurry.
- Have you met him?
- Put your crayons here.

When you talk to children use standard English syntax in expressing ideas of growing complexity. Talk in a conversational tone, using many words that are in the vocabulary of children, but if you need an unfamiliar word to express an idea exactly, use it, explaining if necessary. Children are able to grasp the meaning of many unfamiliar words and ideas if the new words are in a context of familiar words.

Games such as the following help establish the fact that a sentence has a beginning and an ending—a sentence tells an idea and then stops. Very few children use complete sentences in their everyday language. Pupils will gradually use more complete sentences spontaneously when they need

them. Most conversation, however, both of children and adults, consists of many sentence fragments.

LEARNING ABOUT WORDS AND SENTENCES

Young children like to talk. Their ideas come tumbling out in sentence fragments, words, and phrases, often held together by innumerable *ands*. Although they use sentences, too, and often formulate very good ones, few youngsters have any concept about what a sentence is.

Occasionally, when a child uses a complete, well-formed sentence, and if you do not break into the meaning of the discussion too much, stop and make a comment:

I like what you just said, Jerry. You used a good sentence when you said

WHAT'S LEFT OUT?

When children hear a sentence that is repeated with one word left out, and they then identify the missing word, they reinforce the concept of *word* and increase their feeling for sentence unity. Pupils understand that sentences are composed of a word or words, and that the words are needed for someone to understand what a sentence tells or asks. Say:

I am going to say a sentence. Jake has a new puppy. There are five words in that sentence. I'll say the words one by one.

Repeat slowly, making a mark on the board for each word you say, and have pupils count the words:

Jake has a new puppy.

Now say:

I'm going to say the sentence again and leave out a word. See if you can tell me which word I leave out. Jake has a new

Children answer "puppy." Then say:

When I left the word puppy out of the sentence you didn't know what Jake has. I'll say the sentence again and I will leave out a different word. Jake . . . a new puppy.

/ BEHAVIORAL OBJECTIVE

- supply missing word when sentence is repeated with varied omissions

Children answer “has.” Continue:

When I left out the word has, the sentence didn’t make very good sense, did it? Now tell me which word I leave out. Jake has . . . new puppy.

Children answer “a.” Say:

When I left out the word a the sentence didn’t sound just right, did it? I’ll say the sentence again leaving out a different word. Jake has a . . . puppy.

Children answer “new.”

When I left out the word new you found out that Jake has a puppy, but you didn’t know much about the puppy. Now I’ll leave out a still different word. . . . has a new puppy.

Children answer “Jake.”

When I left out the word Jake you didn’t know who has a new puppy. I’ll say the whole sentence again. Jake has a new puppy. Every word in that sentence helps us understand what the sentence tells us, and makes the sentence sound better.

Do this with several additional sentences. This time do not repeat the explanations, but merely ask the children:

Which word did I leave out?

Pause briefly when repeating a sentence to indicate the word omitted.

Jim and Don are friends.

Jim . . . Don are friends.

Susan invited Mary to a party.

Susan . . . Mary to a party.

Mother gave Sara an apple.

Mother gave Sara . . . apple.

What are you doing after school?

What are you doing . . . school?

Clap your hands when I do.

Clap your hands . . . I do.

LEARNING TO ASK QUESTIONS

BEHAVIORAL OBJECTIVES

- bring questions, ideas, and objects to share
- ask questions about the origin, use, or size of an object
- answer classmates' questions about shared idea or object

SHARING TIME

Children ask questions interminably. They have no difficulty in arranging the order of words or using a rising tone of voice to indicate a question. Although they often ask or answer questions with sentence fragments, they know which fragments to use.

Asking the right question to get just the information wanted is an art. You may observe the children's ability to formulate questions in the "News Period," in "Talking Time," or in "Sharing Time." In almost every beginning classroom a few moments are set aside when children show something to their classmates or tell a bit of news. Encourage youngsters to bring rocks, an insect, or their own drawings, as well as any toys or books they especially like.

As you make an effort to have every individual bring something to share, you are bound to hear such complaints as, "I haven't got anything" or "I can't think of anything to bring."

One answer to these objections is to play the recording of *What Mary Jo Shared* by Janice May Udry, from the Scott Foresman First Talking Storybook Box. Show the illustrations as children listen.

The "Sharing Period" is a good time for talking and asking questions. Another opportunity for talking and asking is when you are all gathered around your science table, discussing the terrarium and the aquarium, or any items that children have brought in for display. *Living Things* by J. Stanley Marshall, Illa Podendorf, and Clifford Swartz has suggestions for many activities with a terrarium that can lead into talk about other living things.

After a child has shown an object in "Sharing Time," such as a toy ship, and has made one or two remarks, turn to the class and ask:

Who wants to ask Phil a question about his toy ship? If no one volunteers, say: I have a question. Where did you get it, Phil?

After Phil has answered, youngsters may then begin asking questions too.



Elicit such questions as:

- Was it a birthday present?
- Will it really float in water?
- How do you steer it?
- Where do you play with it?

If it is a model airplane carrier, youngster may ask such questions as:

- Do you have any little airplanes to put on it?
- Is this the kind that picks up the astronauts?

If a child volunteers that his father is on an airplane carrier, receive the information with interest, and add:

That's interesting, Bob. We'd like to hear more about that later, but we're asking questions now about Phil's aircraft carrier. Don't you have a question? Who else has a question to ask Phil?

After children have exhausted questions, you may ask Bob to tell about his father's aircraft carrier. Encourage pupils to ask Bob such questions as:

- How big is a real aircraft carrier?
- Does your father fly one of the airplanes?
- What does he do on the carrier?
- Is he there now?
- Did you ever visit the ship?
- Do you have a picture of it?

If a child asks a question that has already been answered, just say kindly that the question has already been asked and go on to another child. Avoid reproaching the child for not listening or paying attention. The youngster may have merely wanted a turn to talk but wasn't ready with a question of her own, so she just repeated a question she had heard. She'll be better prepared the next time. It's wiser not to assume that we know the reason for a child's behavior.

TALKING ABOUT FAMILY LIFE

The subject of family life is taught throughout the school years, and "Sharing Time" is an opportunity for youngsters to talk about their families—a source of great interest to children.

BEHAVIORAL OBJECTIVES

- tell about personal experiences with baby sister or brother
- talk about other families
- express feelings of anticipation about a new sibling

One of the most exciting events in a young child's home life may be the arrival of a new brother or sister. The school can play up the attitude of happy anticipation and excitement, as well as help to minimize any feelings of hostility and jealousy toward the newcomer. The event will promote general interest in the subject for the entire class. Allow ample time for the child with the big news to capitalize on the feeling of importance that it gives him. He will probably want to tell the class about it. Children may go on from there with a general discussion about their families and add individual anecdotes about experiences with new babies in their homes.

Some fine books can be read aloud to lead into discussion and study about family life and how a new baby affects everyone living in the home. There are many amusing and charming stories about animal families. One of the funniest is *Horton Hatches the Egg* by Dr. Seuss (Theodore Seuss Geisel) in which Horton takes conscientious care of someone else's egg. *A Baby Sister for Frances* by Russell Hoben is not only funny, but useful. One of the many good realistic stories is *Peter's Chair* by Ezra Jack Keats. In this gentle story Peter emerges from jealousy of a new baby and finally accepts his new role as big brother. *Grandmother and I* by Helen E. Buckley would be a good book to read aloud.

Another way to stimulate discussion about family is through the twelve large charts called "Beginning the Human Story: A New Baby in the Family" by Irma B. Fricke, in consultation with W. W. Bauer and Gladys Gardner Jenkins. These charts explore through pictures, discussion guides, and activity suggestions, the attitudes of various members of the family toward a new baby. They stimulate good questions on the subject. The teacher's edition of *Family Studies*, Book One in "Investigating Man's World" by Paul R. Hanna, Clyde F. Kohn, John R. Lee, and Clarence L. Ver Steeg can be very helpful, too.

THIS IS THE ANSWER, BUT WHAT WAS THE QUESTION?

Another activity to develop the skills of asking and answering questions is "This Is the Answer, but What Was the Question?" It will challenge your superior pupils, but may be too difficult to use with the entire class. Start by saying:

BEHAVIORAL OBJECTIVE

- tell the missing question for a given answer

One day someone asked a group of children certain questions, and the children answered them. Now I am going to tell you only the answers and see if you know what the questions were.

Mary answered, "I am five years old."

What question did someone ask Mary?

John answered, "I live on Cherry Street."

What question did someone ask John?

Ann answered, "My father works in a drug store."

What question did someone ask Ann?

Peter answered, "I'll have a hamburger."

What question did someone ask Peter?

Continue in the same manner, asking what questions someone asked before each of the following answers:

I have a dog and two cats.

I go to bed at seven-thirty.

My sister's name is Nancy.

Don couldn't come to the party because he's sick.

Yes, I'd like to have a cookie, thank you.

BUILDING SENTENCES THAT TELL WHO DID WHAT

BEHAVIORAL OBJECTIVES

- identify a classmate by name
- begin a sentence with a classmate's name and tell what he did
- identify two classmates at a time, using their names
- begin a sentence with two classmates' names and tell what they did
- begin a sentence with one classmate's name and tell two acts that he performed

WHO DID IT—WHAT DID THEY DO?

Call a volunteer to stand before the class. Ask the class who the youngster is. The class should reply with the youngster's name. Whisper to your volunteer to open the door. He will then go and open the door. Then ask:

What did Sam (or whoever) do? Begin by saying Sam's name and then go on and tell what he did.

Call on individuals until you obtain the response that Sam opened the door. Then say:

Yes. Sam opened the door. That is a good sentence. Some sentences begin with a person's name and then go on to tell us what the person did.

Continue in like manner to build other sentences:

- Judy put her hands on her head.
- John walked to the window.
- Stephen jumped.
- Ruth clapped her hands.

Next have two volunteers stand. Ask the class:

Who are these children?

The class will reply with the names of the children. Then whisper to both children to hop to the window. The youngsters will do this. Then ask:

What did Sharon and Susan (or whoever) do? I want you to begin by saying Sharon's and Susan's names and tell what they did.

Call on individuals until you get the response that Sharon and Susan hopped to the window. Build other sentences in which two children do something. Then call on another volunteer to perform two acts, and build a sentence like:

David skipped to the door and opened it.

Such sentences as the following are also good ones to build:

- Joe and Jim walked to the window.
- Mike and Sam bowed to Mary.
- Mary put her arms up high and then jumped.

You may stop after any sentence and continue later.

SENTENCE COMPLETION GAMES

Children will love to talk about their pets or other animals they have known. Start by saying:

We can make sentences about animals or things just as well as about people. I will start a sentence, and you finish it any way you like.

The following sentences can be used for this game. Call on volunteers to finish these sentences.

One day my dog . . .

Yesterday two little birds . . .

Once a little mouse . . .

A big bus . . .

My new kite . . .

BEHAVIORAL OBJECTIVES

- complete a sentence begun by the teacher
- start a sentence for another child to finish
- complete a sentence started by another pupil

Divide the children into two groups or two sides of the room. Ask a child from one side of the room to begin a sentence, and then call on someone across the room to finish it.

At this stage of learning about sentences do not require the children on one side to give the subject and the other children the predicate, and avoid grammatical terms. Let children begin and finish a sentence any way they wish, for example:

<i>Start</i>	<i>Finish</i>
Billy went . . .	to the store.
We saw . . .	a big elephant.
I have a . . .	new kite.

If a child on the starting side gives a complete sentence instead of a beginning, say:

You made a whole sentence, Tom. Begin again with the first two or three words of your sentence and let someone else finish it. (If the “finisher” talks on and on connecting all the parts with and, simply say:) My, but that was a long, long sentence! Let’s not make our sentences quite that long!

If you’d like to give a humorous example of a sentence that is too long, use *The House That Jack Built* from the Scott Foresman First Talking Storybook Box, playing the recording.

BEHAVIORAL OBJECTIVES

- use sentences to tell about things that happened to family members
- use the words and phrases *yesterday, next week, tomorrow, last Saturday, next Saturday, later, and next month* in sentences
- use the phrases *will go, will play, and will come* to tell something child will do in the future
- use the phrases *I am going to or he is going to*, to tell something a child will do in the future

BUILDING SENTENCES THAT TELL WHEN AND WHERE

Following the sentence-building activities, ask children to tell you something that a brother, sister, or their mother or father did at one time. Suggest that youngsters give more information in their sentences, expanding their meaning to include not only what happened, but when it happened. They may give the time of day, the day, month, season, or year. Say:

When you tell us what someone in your family did, you may also tell about when he did it, if you like.

Elicit such sentences as: “My mother baked a cake yesterday. My father washed the car last Saturday.” Then say:

Very good. Both of those things have already happened. We can tell that by the word yesterday and when we say last before the word Saturday—last Saturday. The words baked and washed also help us know that the people already did the baking and washing.

Encourage children to give sentences about future happenings by asking:

Can you tell us something that is going to happen but hasn't happened yet?

Replies might be, "My dad is going on vacation next week" or "I'm going to the doctor tomorrow." Then say:

You've got the idea. These things are going to happen later, but they haven't happened yet. Words like later, tomorrow, next week, and next month all tell us that.

Children of this age may be mixed up about past and present, although they use such common time words as *yesterday, tomorrow, later, and next week*. Clarify by saying:

The words will go, will play, will come, and so on often help us tell something we are going to do. Let's finish these sentences:

Tomorrow, I will . . .

Our mothers will . . .

After school the boys will . . .

We often say we are going to do something instead of saying we will do it. Now finish these sentences:

Tomorrow, I am going to . . .

Next Saturday my father is going to . . .

Next summer I am going to . . .

Many pupils can name the days of the week in rote fashion, but they do not have full understanding of their meaning in time. In order to develop this, try to use these names whenever you can. You might say:

Good-bye. Have a nice Saturday and Sunday. I'll see all of you on Monday, after the weekend. We are going on a short trip Monday, so you can look forward to a walk to the fire station. Monday is four days from today.



Days I Like by Lucy Hawkinson is a charming picture book about the seasons and months of the year.

One of the greatest confusions of young children is that of time. Although they relate the concept to the performance of many activities, they usually do so in terms that indicate clearly how vague their understanding is. Asked how to make a cake, a bright five-year-old may say, "You just get some of that powder stuff and then you put the chocolate on the cake and let it cook about five minutes." Another may give this kind of helpful advice on the making of doughnuts: "Get the dough and cut them out. Put them in the oven at 30 degrees and leave them in 40 hours." Occasionally a young child may go so far as to include food production in directions and tell you to plant and pick beans and potatoes before mixing them in a salad.

Any discussion or activity that will orient pupils in time can improve their ideas and the expression of their thoughts in language. This must be done, of course, with patience and good humor—but not humor at the expense of any child.

Try a "What Would Happen" activity. It can be practical as an exercise in imagination and language, but it would be even more effective if you were able to demonstrate what would happen, for instance, to a cake that is baked five minutes. In some schools a class is allowed to spend time in the school kitchen. You may also use one of the small, portable electric appliances that can be used for baking.

WHAT WOULD HAPPEN?

BEHAVIORAL OBJECTIVES

- participate in discussion on the planting and raising of potatoes and other plants
- tell that it takes time for plants to grow
- tell that an hour is much longer than a minute

MATERIALS: (Optional) Baking pans and ingredients, small pots, cookbook, soil, seeds, trowels, model clock with movable hands.

Begin the activity by asking:

What would happen if I needed some potatoes for dinner and I went out to plant them?

Answers will vary, such as, "You'd be a farmer. You'll get potatoes. Dinner will be late. That's silly." Then say:

That really is silly, isn't it? When you said that dinner will be late, Tommy, you were really on the right track.

That shows good thinking. Who can explain why dinner will be late?

Tommy may continue his triumph by telling everyone that it takes a long time to grow potatoes. In the process, he may deepen his concept of time by realizing that dinner will not only be late, but that it would be impossible to grow anything that could be ready for dinner the same day that it was planted. He may need quite a bit of help in this. Ask the class:

Have any of you ever planted anything or watched a plant grow?

Allow anyone who wishes to tell about seeds he has planted or flowers or crops he has seen growing. This would be an opportune time to produce small pots, soil, and fast-sprouting seeds, and allow children to do some planting. In the next few days they will be more deeply aware of what has only been talked about before—that plant growth takes time. For another “What Would Happen?” activity, ask:

What would happen if I baked a cake and left it in the oven for forty hours?

Some children will laugh; others will predict that the cake will burn. A few may say that they’re hungry. Allow some guessing for the correct baking time for most cakes. Refer to a cookbook and mention the names and baking times for a few different kinds of cakes. This will lend authenticity to the information as well as show the class how useful and interesting books can be. Try another question:

What would happen if I baked a cake and left it in the oven for only five minutes?

By now most of the class will consider this ridiculous. Some may laugh and not know why. This is the ideal moment to bake a cake together. Test it after five minutes of baking. Set a timer and let the cake finish baking.

Many things must be taught and retaught and then *experienced* before there is a real comprehension. Since time is such a difficult concept, it cannot be assumed that everyone now understands what minutes and hours are.

Watch the wall clock with the children as the hand jumps from minute to minute. Then have everyone watch the clock and take a one-minute, and then a five-minute rest. Announce when the one minute and five minutes are up. About one hour before lunchtime, have everyone look at the clock and tell them that they will go home for lunch in one hour.

All that you can expect is a very general awareness that an hour is much longer than a minute. Since words relating to time are a very common part of young children's speaking vocabularies you will have contributed to their more meaningful use of language.

The average five-year-old child lives in the here and now. He may know when the events of the day take place in relation to each other, and he may be able to dramatize his daily routines in sensible time sequence. A beautifully written book that will relate the familiar day-and-night cycle with new ideas of how night comes slowly to the farm, the sea, and the city is *Here Comes Night* by Miriam Schlein.

BEHAVIORAL OBJECTIVES

- use the irregular past-tense verb forms *hid* and *found*
- use the prepositions *behind, on, under, between, in, beside*, and others to show space relationships
- use sentences

HIDE AND FIND

MATERIALS: Miniature toys about three inches long, such as a tiny clown doll, car, airplane, small ball, baby doll, monkey, pitcher, cup (the last two items from a tiny doll set of dishes), an ABC block, engine (from a small train set), small fire truck, and so on.

One of the most frequent complaints of teachers is that children use the dialect expressions: *I seen, he done, we taken* or *we takes, he boughten* or *he buyed, I have went, we have ate* or *he have eat*, or *I ain't saw no*.

This game gives children practice in hearing and using the irregular verbs *hide—hid* and *find—found* and helps develop the meaning of *behind, on, under, between, in, beside*, and other words expressing space relationships.

Place about eight small, interesting objects on a table. The inevitable erasers, pencils, or crayons can also be used, of course, but variety and gay colors help maintain interest and motivation in the language games.

Gather children about the table so that all may see and

enjoy the collection. Ask a child to come to the table and find the *clown*, for instance. Then say:

Look around the room, Tom, and hide the clown someplace. We'll watch you hide it.

Places which you may suggest, if Tom has trouble deciding on one, are under someone's chair, behind a flowerpot, under the teacher's desk, between two books, by the radiator, and so on. After the clown has been hidden, ask:

Where did Tom hide the clown? Begin by saying . . .
Tom hid . . .

Call on a child and elicit the sentence, "Tom hid the clown behind the aquarium (or wherever)." Continue the game, asking various children in turn to hide one of the toys, and then call on someone to answer the question:

Where did Fred hide the airplane?

If the child answers "under the radiator" in the usual conversational manner, say:

Good, you remembered. Tell me again in a sentence where Fred hid the airplane. This time, begin by saying . . .
Fred hid . . .

From time to time during the game, ask:

Have all the toys been hidden?

You are familiarizing children with the use of the word *hidden*. When the answer is finally yes, say:

Now let's see if you can remember where all the toys were hidden. You may find the clown, Judy. (When Judy returns with it, ask:) Where did Judy find the clown? Begin by saying . . . Judy found . . .

Elicit the sentence, "Judy found the clown behind the fishbowl."

In similar fashion, select children to find the other toys in turn. After each toy has been found, repeat the procedure suggested above.

Use the book and record *Where's Andy?* by Jane Thayer,

from the Scott Foresman First Talking Storybook Box, to develop further understanding of prepositional phrases. This humorous story has Andy right *behind* Mother wherever she looks for him. *In, down in, into, inside, around, under, up, down, on, and on top of* are used in the search. You'll all be giggling right along with Andy.

TAKE AWAY

BEHAVIORAL OBJECTIVES

- use the irregular past-tense verb forms *saw* and *took*
- tell about objects child remembers seeing
- use sentences

MATERIALS: Eight small toys, box, napkin-sized cloth. A variation of "Hide and Find" is "Take Away." This game promotes visual memory of objects and gives practice in using sentences. In "Take Away" children hear and practice using the irregular verbs *see—saw* and *take—took*.

Ask children to close their eyes while you place the toys on the table and cover them with the cloth. Say:

I put some toys on the table and covered them with the cloth. Now I'm going to lift the cloth and give you a quick peek at them.

Do so, leaving the toys in view for about five seconds before covering them again. Then ask:

What toys did you see? Begin by saying . . . I saw . . . and finish the sentence.

Call on a child to respond, and elicit the sentence, "I saw a . . . and a . . ." Then ask:

Did anyone see anything else? What did you see, Cindy? Remember, Cindy, begin by saying . . . I saw . . .

If a child mentions a toy that was not there, ask another child to tell whether or not he saw it. (A suggestible child may think he saw that toy too.) Continue until the children have exhausted the names of all the toys they saw or thought they saw. Uncover the toys and let pupils name the ones on the table and verify what they really saw. Cover the toys with the cloth again, and say:

Now I am going to take away one of the toys. Don't look. Cover your eyes.



Slip one of the toys into a box by your side without letting the children see it. Rearrange the remaining toys. Then uncover them and ask:

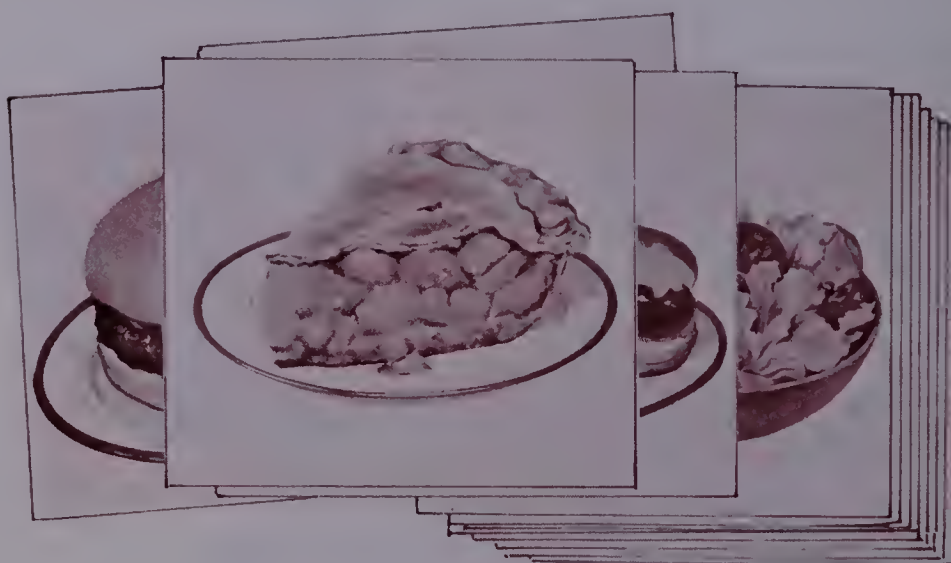
Which toy did I take? Begin by saying . . . You took . . .

Elicit answers such as, "You took the clown" or "You took away the clown."

Uncover and verify. Cover the toys again and remove another toy in the same way. Reach under the cloth to take the toy and then rearrange the remaining toys under the cloth. Uncover them. Continue until all the toys have been removed.

CAFETERIA

MATERIALS: Twelve small luscious-looking colored pictures of food, in Language Activities Kit. Tray or pieces of cardboard.



The game "Cafeteria" is suitable for youngsters who are beginning to buy lunch at school or those who visit other cafeterias.

This game stresses use of the words *buy-bought*, *give-gave*, and *eat-ate* and gives practice in hearing the word *eaten*.

Games such as these have infinite variety. You may ask questions in a way that stresses: *go, went, gone*; *get, got*; *run, ran*; *tell, told*; *fall, fell*; or *do, did, done*. Use the notes in your record book in order to select the words that children most need to hear and say repeatedly.

BEHAVIORAL OBJECTIVES

- use the irregular past-tense verb forms *bought, gave, ate, went, got, ran, told, fell, and did*
- use sentences
- use names for foods and coins

While accepting a child's own dialect, remember to familiarize him with standard usage in this way:

The child says: "I done that already."

Say approvingly: *Yes, you did it. Janie did it too.*

Try to find as many opportunities as you can to repeat the form you wish the child to learn. In doing so you are not "correcting" a child's own way of speaking. You continue to accept his dialect, since that is the speech he uses at home, but you give him experience with another.

Place the pictures in a row on a table, which becomes the cafeteria counter. Choose someone to be the *server* and someone to be the *cashier*. Say:

We are going to play "Cafeteria." Let's see what foods are on the menu today.

Have the children name the pictures. You may have to spend a little while identifying any foods that children do not know. Then say:

You may take this tray, Joe, and pretend to buy three things to eat for your lunch. Tell the lady who serves what you want. She will put the food on your tray.

Joe names three foods and the "lady" places the pictures on his tray. Now say:

Joe, go to the cashier and pay for your lunch. Pretend to give the cashier some money.

If the room has toy money Joe may use it, but pantomiming the payment is faster. Joe pantomimes reaching into his pocket, taking out coins, and paying the cashier. Have the class look at Joe's tray, then ask:

What did Joe buy for lunch? Begin by saying . . . Joe bought . . .

Elicit answers such as, "Joe bought a piece of cake, a piece of pie, and a hamburger," or whatever. This isn't the time to discuss proper nutrition.

Continue with the game, calling on other children to buy their lunches. You may ask various pupils to take the place

of the server or cashier from time to time. Ask the class:

What did the lady who serves give to Tom? Begin by saying . . . She gave . . .

Elicit the correct answer, such as, "She gave him a hot dog, a banana, and a salad." After each child has bought his lunch, ask him to pretend to eat it. At intervals ask:

Has everyone eaten his lunch? What did you eat for lunch, Becky? Begin by saying . . . I ate . . .

Elicit such sentences as, "I ate pie and soup and carrots for lunch."

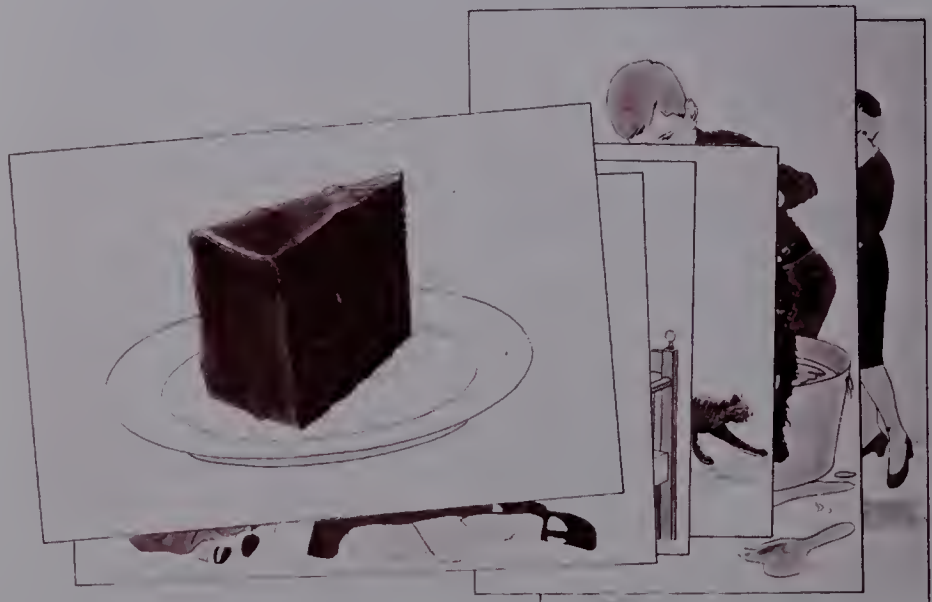
BUILDING SENTENCES THAT STRESS WORD ORDER

THAT'S SILLY: WORD ORDER

BEHAVIORAL OBJECTIVE

- change a sentence with incorrect word order to one with correct word order to match and describe a picture

MATERIALS: Pictures in Language Activities Kit, such as chocolate cake on a plate, a boy washing a dog, a girl playing with dolls, a mother putting baby in a crib, a dog chasing a cat, and a grandmother taking baby for a ride in a stroller.



A game called "That's Silly" is a good one to play to establish the importance of word order. In using these pic-

tures, a *change* of word order in describing the picture provides the silly part.

For example, use the picture of the chocolate cake on the plate from the Language Activities Kit, show it to the class, and say:

I'm going to say something silly about this picture. The plate is on the cake! That's silly, because the plate isn't really on the cake at all. What should I have said?

Elicit the correction, "The cake is on the plate."

Show the picture of the boy washing his dog, and say:

The dog is washing his boy! What should I have said?

Elicit the correction, "The boy is washing his dog."

Show the picture of the girl playing with her dolls, and say:

The dolls are playing with the girl! Is that correct, or what should I have said?

Elicit the correction, "The girl is playing with the dolls."

Now show the picture of mother putting baby to bed and say:

Baby is putting mother to bed! What should I have said instead?

Laugh with the children at the absurdity of putting the mother in the crib. Enjoy any silly images this game creates.

If children enjoy the game, extend it. Let them correct such absurdities as: the cat gave the boy some milk; the little fish caught a boy; the bird smiled at the girl; and so on.

BUILDING SENTENCES USING INCONGRUOUS RELATIONSHIPS

THAT'S SILLY: INCONGRUITIES

MATERIALS: Pictures in Language Activities Kit, of a mail carrier with a mailbag, boys riding bicycles, Jack and Jill falling down the hill, and a child eating cereal.

BEHAVIORAL OBJECTIVE

- correct a sentence with an incongruous fact so that it will describe a picture

Besides word order you may emphasize any relationships you wish. In the following examples, just the absurdity is stated. Show the picture to the class and have the youngsters correct the statement.



Display the picture of the mail carrier and say:
Here comes the mail carrier with bottles of milk!

Show the picture of boys riding bicycles and say:
The boys are riding ponies!

Show the picture of Jack and Jill falling and say:
Jack and Jill are going up the hill!

Show the picture of the boy eating cereal and say:
The boy has eaten his cereal!

This last sentence requires perception of the meaning of the verb phrase as well as correct picture interpretation. Perhaps only children with superior language usage will be able to correct this one.

BUILDING SENTENCES THAT EXPRESS RELATIONSHIPS OF CAUSE OR CONDITION

BEHAVIORAL OBJECTIVE

- answer questions about reasons for various common things

WHY?

There are so many reasons for things, that every day brings its opportunities for children to hear or use sentences that

express cause-and-effect relationships. Remember that in ordinary conversation the child will probably answer the question with a sentence fragment beginning with *because*, which is the normal way most people speak. If you warn the children that you want them to make up complete sentences, then you may ask for the longer sentence. If you are stressing the cause-effect relationship rather than sentence-building, it is natural to accept the replies of conversational English.

Questions that ask *why* give you an opportunity to judge the quality of a pupil's ideas as well as his language. Some children cannot suggest a reason and merely reply "because." Others may reply "because you said not to" (when asked why one shouldn't run in the hall, for example). Other answers indicate more mature, thoughtful, reasoning ability. Maturity of language and maturity of ideas develop together and are closely related. The child who can't answer a question the first time around may be able to answer it at another time, after he has heard and understood the reason.

Whenever the opportunity occurs, for example on a rainy day, be sure to ask:

Why are people carrying umbrellas today?

Elicit such sentences as, "People carry umbrellas because it's raining. People carry umbrellas to keep dry."

On a windy day, ask:

Why are the trees swaying back and forth?

Draw out an answer such as, "Trees are swaying because the wind is blowing them." Go on to ask:

Why are the people holding on to their hats?

An answer might be, "They are holding on to their hats to keep the wind from blowing them off."

Other questions that need explanation may arise from time to time, and it would be wise to seize the opportunity to ask such questions as:

- Why is our plant wilting?
- Why shouldn't we run in the hall?
- Why should we wear shoes to school?
- Why should we wash our hands before we eat?

Responses will vary of course, but any answer the pupil can justify would be acceptable.

IF—SENTENCE ACTIVITY

Children enjoy and learn much from the sentence activity game “If,” which requires verbal intelligence. The following questions give youngsters an opportunity to hear sentences that express a condition:

BEHAVIORAL OBJECTIVE

- tell probable future reactions to various conditions

What would you do if you found that your house was on fire?

Since you are interested primarily in the child’s idea, accept such fragments as “run outdoors, call the fire department, take my baby sister out, wake up everybody.”

What would you do if you found a lost coat on the playground?

Possible answers might be “give it to my brother, take it to my teacher, take it to the lost-and-found, ask who lost a coat.”

What would you do if it began to rain on your way to school?

Answers could be “run fast, go home, go home and get a raincoat, go to school and get dry by the radiator.”

What would you do if the school bus left without you after school?

Answers will vary, “walk all the way home, tell my teacher, tell the principal, call my mom.”

Even more important than expressing a condition, “If” gives the teacher a chance to discuss with children the best thing to do. Certainly no one would want a young child who missed the school bus to start walking home a long distance alone.

Chapter Five

Adding New Dimensions — Creative Dramatics

"That music helped me be a good snowflake. Here I go-o-o-o!" The child speaking that line was stimulated by descriptive music to take part in a form of pantomime and to become a snowflake for the moment.

When dramatizing familiar activities or characters, youngsters can draw on previous experiences or use mood-setters, such as stories or music, as a basis for pantomime or dramatic play. We can make even familiar characterizations more satisfying to children by providing preliminary activities and by setting the mood for them to express themselves dramatically. No one can create from a vacuum, least of all a child. It will help to remember this when we expect creative expression of any kind from our pupils. If we provide stimulation, children will not only be eager to do a pantomime or create a character, but they will be satisfied later that they did well and that they felt like the characters.

Sometimes a story and discussion will trigger a creative reaction. Perhaps the story told or read twice will do it. A film, filmstrip, tape, visit from a resource person, an art activity, pictures, or a trip are all things that will extend the experiences from which children draw their ideas.

Music is a powerful cue for releasing feelings. Combined with a story, a poem, or a picture, it can provide mood, impetus, and background information for creative characterization.

Previous knowledge or experience does not exclude the use of imagination—it stimulates it. The dramatization will almost surely take a different form. It must, however, start from *something*.

Keep in mind the short attention span of your players, so that you can all enjoy tension-free activities. Anything that is not very brief and easy to remember can be done as separate sessions. Children enjoy routine, with freedom of movement and planned separate activities. Directed activities should not last longer than about twenty minutes without a break for movement of muscles.

A simple form of pantomime is an excellent way to begin. Some children can do no more. Dramatic play as well as elementary pantomime provides natural expression for most children of this age. Simple role-playing can lead to short

extemporaneous dramatizations of familiar stories or experiences, but the dialog and most of the ideas must come from the children and cannot be imposed. Youngsters of this level are too young to be performing in most plays, as they are not yet ready for the cooperative planning, long tryouts, and sustained remembering of sequence and ideas needed for many story dramatizations.

Creative dramatics is one of the best outlets for feelings, and it can be a safety valve for a disturbed or unhappy child as well as for a healthy and happy one. Through dramatization he can reveal a desperate need for help. If he can act out his troubles or his anger and verbalize them, the youngster is on the way to solving or accepting his problems. A child can also increase in self-confidence through dramatics.

The social values are apparent, but there are even more ways that creative dramatics socializes youngsters than through working and playing together. Children also begin to identify with story characters and characterize with sympathy and realism. The discussions and rudimentary planning sessions are invaluable experiences, leading to the ability to analyze and organize work plans in a group.

Language is used at every step in creative dramatics. Even pantomime requires discussion and oral planning. We help develop children's verbal ability when we motivate, provide background information and experiences, and interpret literature. Pupils practice language when they listen, discuss, plan, and perform.

PANTOMIMING

PANTOMIME—SIMPLEST FORM

Some beginning experiences in pantomime are suggested here. They are basic to children's need for activity and to most of their backgrounds in real life. Boys and girls remain themselves and do not portray other characters; but they mimic selected *actions* of parents, teachers, custodians, storekeepers, and other familiar people.

Language is used in setting the scene and in planning the specific tasks. Try to create a mood for any dramatic



activity, no matter how simple. This can be achieved by a few descriptive remarks to set the stage and limit the activities. There is no need for a specific physical setting or for props.

After the pantomime activities have been demonstrated, each child will want to try them out. At this time arrange the group in a circle with arms outstretched. This gives each one turning room, which you can call his "Magic Circle." If a youngster stays within his "Magic Circle" he can turn and move without bumping someone or being bumped.

LET'S PLAY OUTDOORS

Introduce the lesson with:

What a beautiful day! The sun is shining, and it's not too hot and not too cold outside. Let's pretend that we're outdoors. What games would you like to play?

Answers will vary, such as "ball, hide-and-seek, tag, dolls, house."

Explain to the class that two or three of them at a time will pretend to play while the others watch. They will make the movements of their game, but will not talk. Demonstrate throwing a ball. Help with suggestions if children need them. Encourage free movements to express sports or active play. This would be good just before a rest period.

In case the pantomimists' gestures are not understood, a question-and-answer period will satisfy viewers. Obscure movements can then be explained or eliminated. Children may wish to repeat their pantomime before they try a new one.

HOUSECLEANING

Nearly everyone will enjoy pantomiming some form of housecleaning, which is familiar and relates to the home. Say:

We're going to pretend to clean house today. My! Everything looks dusty and messy. Let's decide what jobs need to be done.

Answers might be "sweep, dust, scrub, put toys away."

Children can select the job they prefer after various tasks have been described. Pupils may then take turns demonstrating the movements needed to accomplish these jobs.

BEHAVIORAL OBJECTIVES

- select and tell movements appropriate to familiar activities
- pantomime outdoor play

BEHAVIORAL OBJECTIVES

- select and tell movements appropriate to familiar activities
- pantomime housecleaning tasks



BEHAVIORAL OBJECTIVES

- select and tell movements appropriate to familiar activities
- pantomime actions of various family members as they get ready to go out

THE FAMILY GETS READY

Getting ready to go on a picnic for the day can be quite different from getting ready to visit relatives, and both experiences will require a good deal of family preparation. You might start by suggesting:

We are all going to our aunt and uncle's home for the day. Pretend we just got up and we're getting ready to go. What would different members of the family do before leaving?

Answers could be: "Mother will put lipstick on. My brother won't get out of bed. My daddy shaves. I brush my teeth. My sister won't get out of the bathroom. My sister has false eye-lashes. I put on my shoes and socks."

Agree these all sound very true. Select for pantomiming the suggestions that show movements. Allow volunteers to begin, and then try to give everyone a turn.

COOKING DINNER WITH MOTHER

Everyone loves to mix and measure, and most children will remember watching mother fix a meal, or dad barbecuing, even if they have not helped with it before. Start by saying:

My, I'm hungry. It must be nearly dinnertime. Let's pretend that I'm mother and that you're going to help me prepare dinner. What will we do first?

Answers could be "mix things, get the pots ready, take the food out of the freezer, turn on the oven, light the charcoal, wash the vegetables, buy the food, open cans, set the table."

Accept all suggestions, but limit the pantomime activities to those that are performed in or near a kitchen. You'll have plenty of volunteers for each job.

PANTOMIME WITH MUSIC AND RHYME

BEHAVIORAL OBJECTIVES

- select and tell about simple actions to match rhymes
- sing rhymes from memory with matching pantomime

THIS IS THE WAY WE WASH OUR CLOTHES

MATERIALS: The song "This Is the Way We Wash Our Clothes," from the Listening Activities Record, side 1, band 4.

The familiar pantomime game "This Is the Way We Wash Our Clothes" is as much fun for children today as it has been for generations of kindergarteners. It is sung to the tune of "'Round the Mulberry Bush." The words and melody can be found in the recording provided, and in *The Golden Song Book* arranged by Katharine Tyler Wessells. Say to the class:

We're going to play a singing game. After you learn the rhymes, you can pretend to do whatever the song tells you to do.

Play the recording, hum the tune, and then sing the words for the class. Then ask children to sing along with you. Since there is so much repetition in the song, they will learn the words very soon.

Discuss the actions needed to show how you would wash clothes by hand, iron clothes, scrub floors, mend clothes, sweep the house, bake the bread, and go to church or synagogue or temple. Someone will be glad to demonstrate the pantomime for the rest of the group. Then the group will be ready to sing and pantomime.

Children also love to pantomime to the old nursery song "Here's a Ball for Baby."

Here's a ball for baby.
Big and soft and round.
Here is baby's hammer.
Oh, how he can pound!

Although the song is usually learned in nursery school, it continues to be a favorite of kindergarten children.

Other musical games with pantomime can be found in Chapter Three under "Discussing and Following Directions on Movements."

PANTOMIME WITH CHARACTERIZATION

FALLING LEAVES

MATERIALS: Mood music "Snowflakes," from the Listening Activities Record, side 1, band 5.

This activity can be done in early or late autumn, when

BEHAVIORAL OBJECTIVES

- pantomime actions with song
- pantomime actions as child sings song

BEHAVIORAL OBJECTIVES

- select and tell movements describing falling leaves
- move as a falling leaf might move



children in many parts of the country will be able to watch through windows or remember the movement of falling leaves. You might even use the tree branch and leaves described on page 51.

Drop the paper leaves from a height and discuss their movement as they fall to the floor.

Read aloud the poem “Down! Down!” by Eleanor Farjeon, or “The City of Falling Leaves” by Amy Lowell, or similar poems about leaves. These can be found in *Time for Poetry*. Then say:

Today we’re all going to be leaves in autumn, just like the ones we saw floating past our window before. Let’s think very hard about how it feels to be a leaf. We’re holding on to our branches now, but we’re going to let go soon. I feel as if I’m about to fall! Here I go-o-o-o!

Become a leaf and float and dance as lightly and gaily as you can. Say:

Let’s all float and flutter together in the air as we fall. We’re graceful, light, and happy, and we feel like dancing in the wind!

Music can help provide the mood for dancing leaves. Use the recording provided, or “The Snow Is Dancing” by Debussy (or any light music) so that you can be free to join in the fun.

SNOWFLAKES

BEHAVIORAL OBJECTIVES

- select and tell movements describing snowflakes
- move as a snowflake might fall

MATERIALS: Mood music “Snowflakes,” from the Listening Activities Record, side 1, band 5.

When children have watched the first snowfall of the season, or have heard such poems as “First Snow” by Ivy O. Eastwick, “Snow” by Alice Wilkins, or “Snow Toward Evening” by Melville Cane, try being snowflakes. (The three poems are in *Time for Poetry*.)

Stimulate the mood by using the recording provided or by playing Debussy’s “The Snow Is Dancing.” Then say:

We’re all snowflakes. I’m bright and cold, and I’m so light that I spin and whirl as I dance and fall. I float

in the air like an autumn leaf, only I'm even smaller and lighter. Here I go-o-o-o! Let's all spin and whirl and fall together!

Start the action and everyone will soon join you.

BEHAVIORAL OBJECTIVES

- participate in discussions about duties of policemen
- use appropriate facial expressions and gestures to portray a traffic policeman

POLICEMAN

Almost every child enjoys pretending to be a policeman. As background for this play, read aloud "P's the Proud Policeman" by Phyllis McGinley, in *Time for Poetry*, and display pictures of policemen directing traffic. If you wish to provide additional information on a policeman's job, read aloud the books *I Want to Be a Policeman* by Carla Greene and *Policeman Small* by Lois Lenski.

There are many other fine books about policemen. *Wake Up, City!* by Alvin R. Tresselt shows a policeman walking city streets as the city wakes up.

You may want to invite a police officer to come in to meet the children and discuss safe crossing of streets. Introduce him as the children's friend, ready to help in any emergency. He might win immediate attention by allowing children to handle and observe his handcuffs.

Begin the characterization by showing a whistle. Say:

I'm going to blow my whistle and help the people cross the street. Watch me. Then you can all be policemen too.

Stop traffic, let everyone cross the street, and direct cars to start again. Have children form a circle and become policemen too.

BEHAVIORAL OBJECTIVES

- participate in discussions about plants and how they grow
- squat and slowly rise and stretch, reaching arms out, to portray growing plant

GROWING PLANTS

MATERIALS: Mood music "Growing Plants," from the Listening Activities Record, side 1, band 6.

Children can review science concepts, enlarge vocabulary, and express themselves physically by pantomiming the growth of plants. The girls can be lovely colored flowers and the boys can grow into tall, strong trees.

Show pictures of flowers and trees and read aloud a few poems to help children choose their parts. All these poems can be found in *Time for Poetry*: "Dandelions" by

Frances Frost, "Dandelion" by Hilda Conkling, "The Iris" by Gasetsu, "Lilies" by Shiko (arranged by Olive Beaupre Miller), and "Seeds" by Walter de la Mare.

An informative book to read aloud is Irma E. Webber's *Up Above and Down Below*, from *Invitations to Story Time*. Give children plenty of time to look at the illustrations of plants, with cross sections of roots as well as the parts above ground. Say:

We're all seeds that have just been planted in the ground and watered. What is going to happen to us?

A few children may tell you that their roots will grow down and their stems and leaves will grow up and out of the ground. Since many pupils may not know this, try to show them a real plant. Say:

Now we're ready to grow. Let's start with our toes. Wiggle your toes as your roots grow down.

Demonstrate if you wish. As soon as all of the roots are firmly planted, go on. Squat and *slowly* rise, stretching up and then out. Then say:

I'm starting down at my roots and I'm growing—I'm stretching, s-t-r-e-t-c-h-i-n-g up and then out! I'm starting down at my roots and I'm s-t-r-e-t-c-h-i-n-g up, up with my stem!

Keep stretching on tiptoes. Once your stems are up, enjoy the warm sunshine, reach out sideways from both sides as you stretch, and grow your leaves and flowers. Music is not necessary, but if you wish to play a recording, use the one provided. Start with the girls first.

Read aloud *Let Her Dance!* by Charlotte Steiner. In this story a child pretends to be a flower after the rain and a swaying tree. *Little Mr. Greenthumb* by Jane Thayer is another good book about growing things.

BEHAVIORAL OBJECTIVES

- participate in discussions about fairies
- dance lightly and use gestures appropriate to portrayal of a fairy

FAIRIES

MATERIALS: Mood music "Fairies," from the Listening Activities Record, side 1, band 7.

Most children enjoy pretending to be fairies. Read aloud

a story about fairies or a poem, such as “When a Ring’s Around the Moon” by Mary Jane Carr, in *Time for Poetry*. Discuss the small size of fairies and their wings and wands. Say:

We’re going to dance very lightly, holding our magic wands. You have wings and you can fly.

There is a wealth of music for dancing a fairies’ dance. Try the recording provided. The “Dance of the Candy Fairy” from *Nutcracker Suite* by Tchaikovsky or the Overture to *Midsummer Night’s Dream* by Mendelssohn would also be very suitable.

PANTOMIME GAME

BEHAVIORAL OBJECTIVES

- select and pantomime a character for the group to guess
- use appropriate facial expressions and gestures to portray character
- state five appropriate words as clues

WHO AM I?

This is a pantomime guessing game. It can begin as a small group activity and others may join in when interested. One child will go to the center of a circle. He will pantomime some action of his character; for example, his mother sweeping a floor. If children cannot guess who he is, he is allowed five words as oral clues. They might be something like “sweep, clean, lady, house, floor.”

If the group still doesn’t guess, the pantomimist will tell them who he was pretending to be, and the teacher will select another player. If any child guesses “mom, mother, maid,” accept his answer.

PANTOMIME—RHYMES OR STORIES

BEHAVIORAL OBJECTIVES

- make movements and show facial expressions appropriate to feelings and actions of characters
- participate in discussions of actions and appearances of characters
- dramatize a simple plot in pantomime

Pantomiming a rhyme or story adds action to the meanings of the language heard in the rhyme or story. Good rhymes to dramatize are “Jack Be Nimble,” “Little Boy Blue,” “Jack and Jill,” “Little Bo Peep,” “Little Jack Horner,” and “Little Miss Muffet.” Let children take turns jumping over an imaginary candlestick. Tell them to try to be nimble and quick.

It is even fun to be one of the cows in the corn while Boy Blue is asleep. Cows are very slow-moving creatures who stop often to chew their cud after they have eaten the corn. Ask youngsters to remember they are cows as they move slowly about in the cornfield.



In acting out “Jack and Jill,” be sure that children understand what a pail is. In some dialects it is always called a *bucket*. Explain too that the water came from a well. Few city children have ever seen a well and may need to look at a picture of one. Explain where the *crown* is that Jack broke.

In pantomiming “Little Bo Peep” have several children take turns in the part of Bo Peep. Do they look very worried as they peer here and there trying to find the sheep?

BEHAVIORAL OBJECTIVES

- make movements and show facial expressions appropriate to feelings and actions of characters
- participate in discussions of actions and appearances of characters
- dramatize a simple plot in pantomime

LITTLE MISS MUFFET

MATERIALS: “Little Miss Muffet” poster, in Invitations to Story Time.

Use a teaching-aid poster for “Little Miss Muffet,” if you can. Such a poster comes with Invitations to Story Time and includes a large picture with the rhyme.

“Little Miss Muffet” requires two characters. Boys especially enjoy playing the spider, but girls love it too. They all like to crawl along the floor, climb up near Miss Muffet like a real spider, and scare the wits out of her. Let several children take turns playing each character.

After reading the rhyme and showing the poster, help children create the mood for bringing the characters to life, motivating them to act as they do. Say:

Did the spider look really scary? Some spiders never hurt people, but there is a black spider that can poison anyone it bites. Even a harmless spider could scare a little girl if it sat down beside her. Imagine that you’re a big, long-legged spider, and walk as it did.

At intervals encourage youngsters to concentrate on creating the character with such comments as:

Why do you think the spider sat down by Miss Muffet? Did he want some of her curds and whey? Did he want to frighten her or tease her? Did he follow her when she ran away? Or do you think he just happened to come by? Do what you think the spider did.

Children will enjoy watching the others be spiders to see what they do. They will also get ideas for action.



Be sure to ask:

Can you guess what a tuffet is? Little Miss Muffet was sitting on one. There are two meanings for this old word. One is a low seat like a stool; the other could be a little grassy mound or bump in the earth.

When pupils are “trying on” the character of Miss Muffet, begin with the sensory appeal of the food. Ask children to think of something they especially like to eat as they sit eating the *curds* and *whey*. Ask:

How about Miss Muffet? Did she seem to be enjoying the curds and whey? What are curds and whey? In case you don't know, curds are something like cottage cheese, and whey is a liquid. They're both made from milk.

Reread the rhyme. Then suggest that everyone imagine he sees the spider sitting beside him when you clap your hands. Encourage everyone to see a big ugly spider, and to feel as Miss Muffet did. Motivate youngsters to feel startled, to jump and run in haste, letting the bowl slide from their laps or from fear-stricken fingers.

Divide the group into pairs to play the encounter between the two characters. This interplay need not be uniform; allow children to let their feelings motivate the way they interpret the actions. Those pupils playing Miss Muffet should try not to think about the spider until it is really there beside them.

FINGER GAMES

The finger games suggested in Chapter Three, to teach words associated with action, are a form of pantomime. They are not only fun to play, but they deepen language meaning, as words are associated with familiar actions. After children have had some experience with finger games, allow them to create their own movements to some well-known story or nursery rhyme. In finger play, Jack can always jump nimbly over a forefinger candlestick, and the three billy goats can have their separate encounters with a troll that is all fist or thumb.

DRAMATIC PLAY

Children of kindergarten age play dramatically whenever they can. They dramatize spontaneously, reenacting previous experiences, keeping them close to the way they remember them. For example, when pupils play "House" they tend to copy what they remember seeing and doing at home.

Youngsters are learning their culture through such play, and are busy discovering the real world, which is very exciting to them. As they dramatize small incidents and play roles, they are trying to understand themselves and how they fit into this world. Because real life is still very new to them, children may become intolerant of too much magic or too many fairy tales.

Pupils do use their imaginations, however, calling up images of movement, shape, and size. As young children engage in dramatic play, they skip ropes, bounce balls, ride horses, jump over candlesticks, become the hands of ticking clocks, the chugging engines of trains, or the moving cranes at construction sites. Youngsters sense how objects move, and respond to their speed, rhythm, and variations in motion. Sometimes they personify the objects and attribute feelings to them. At other times, children express their feelings about playing with things.

While pupils, in their actions and reactions, respond with whatever thoughts and feelings the situation and interplay between characters evoke, they concentrate. They lose self-consciousness and become absorbed in creating characters and in making sounds or talking as the characters do. The shy, the nonverbal, the aggressive, and the more gifted children develop in their ability to express thoughts and feelings with their bodies and voices. Pupils begin to spontaneously manifest genuine emotions, instead of self-consciously exhibiting superficial, unmotivated postures, gestures, and facial contortions. Words to describe people and actions become understood and are then useful tools to utilize daily. Creative dramatic play helps all children grow in their ability to think, to feel, and to communicate their reactions. *Play-making with Children* by Winifred Ward and *Creative Dramatics: An Art for Children* by Geraldine B. Siks will be very helpful to you.

BEHAVIORAL OBJECTIVES

- describe the visual effects of wind
- express ideas of the wind's effects in dramatic action
- imitate sounds made by the wind

A WINDY DAY

Let's explore an experience common to all—a windy day. Your cast of characters will be you, your pupils, and the wind. There may also be other characters created by your class.

The setting is a school on a windy day. If the wind stubbornly refuses to blow, we can make it blow in our imaginations. We can imagine a soft wind, a playful wind, or a stormy wind; but it will be helpful if the wind is blowing when we begin. Say:

The wind is blowing hard today. It's singing at our windows. But even if we couldn't hear the wind or feel it blowing, we could still tell that the wind is passing by. How would we know?

Everywhere boys and girls can use descriptive language to picture the passing of the wind outside their windows. But in each locale, children will see different things that are moved, pushed, shaken, rippled, inflated, or ruffled by the wind. Youngsters in desert areas on a windy day may not "see the trees bow down their heads," but perhaps they have had the experience of chasing a tumbleweed. Pupils living along seashores will see the wind passing by in the sails of boats and in the racing whitecaps. In cities and in towns, children will see smoke curling and swirling from chimneys and smokestacks as the wind passes. The wind will make clothes flap humorously on lines. In garden and cornfield, some scarecrows will be animated by the wind. And everywhere people will be walking in the wind, leaning against the force of it, clutching hats and flying dresses, chasing hats blown off, and finding hair and clothing dishevelled.

Everywhere children can enjoy repeating Christina Rossetti's poem, "Who Has Seen the Wind?" and "The Wind" by Robert Louis Stevenson. These are in *The Arbuthnot Anthology of Children's Literature*.

The important thing to develop in children is the ability to see the everyday things around them, which they *can* see when they become aware of the fun of seeing. Seeing can lead into sharing through speaking, listening, and dramatic play.

To express experiences in dramatic play, action is

necessary. But it is important that we do not become too exactly literal. The storm wind may blow unexpectedly into the room as an angry-looking child, whirling around, threatening to freeze us on the spot! When one child portrays what he has seen on a windy day with imagination, he will inspire others to act out the same experience. Take plenty of time to permit youngsters to think, to feel, to imagine, and to act out experiences.

All sorts of dramatic play will be imagined by children who become leaves. They will dance, eddy, sail in the air, drift into piles, and finally go to sleep.

Have children practice the round sound /ü/ which the wind makes. Tell them:

Without making a sound, hear the wind. Now, you are the wind just outside the window. Let us hear you. O-o-o-o. Round your lips.

/Wh/, /sh/, or /s/ may be the wind coming through the small opening of a car window. The pitch will become lower as the window is opened.

While we are seeing and hearing what happens on a windy day, we will also feel, touch, and react. It may be a hot, dry wind blowing sand in our eyes and trash against our feet. We blink our eyes, cover them with our hands, and disentangle our legs from the blowing paper. Or maybe it's a cold, windy day. We pull on mittens and boots and fasten our coats. We shiver. Or it may be a very strong wind. We feel its force and lean as we walk. We get tired. It may be a mischievous wind, blowing clothes from the line. We get angry. It may be a "just right" wind. We sail our boats and fly our kites.

Another group living along the Gulf Coast might want to "play town" during the hurricane season. They could make the town ready for the strong winds with the vigorous action of battening down the hatches of a city. The merchants board up the windows, and everything which can be blown about is carried in or fastened down. Awnings are secured and portable street signs are removed. People hurry home, pushed by the rising winds. Then the streets are deserted. At home the garbage pail is put in the garage; pets are bedded

down; flashlights are located; windows are fastened; story-books and games are kept handy; the radio is turned on for storm warnings which intermingle with the noise of the wind. When father arrives safely everyone is happy and together—the city is ready for the hurricane!

FRANCES FACE-MAKER

MATERIALS: *Frances Face-Maker* by William Cole and Tomi Ungerer from the Scott Foresman First Talking Storybook Box.

Your group will enjoy playing Frances, after hearing the story and seeing the lively illustrations. Show the pictures as you play the record. Discuss the meanings of unfamiliar words. Then suggest that children make faces with Frances as you read the story aloud and show the pictures again. They'll love yelping and making big eyes to show surprise. At the end of the story everyone will lie down and pretend to go to sleep. This is a fine activity before rest time.

PLAYING

Children enjoy "Birthday Party," "Store," "Cashier," "House," and other dramatic play. A group of two can be left with little supervision in these activities. When there are three you can expect two to gang up on the third child, so they will need close supervision. Young children often are very bossy, though they will eventually learn to take turns in their play.

BIRTHDAY PARTY

MATERIALS: Three pictures in the Language Activities Kit, "Picture Sequence Cards," Set One.



- BEHAVIORAL OBJECTIVES**
- participate in discussion of the meanings of words describing certain moods and reactions
 - make appropriate faces, gestures, and noises to portray moods and reactions when directed to do so

- BEHAVIORAL OBJECTIVES**
- play role of guest or host at birthday party, using suitable language and gestures
 - share toys and equipment



Although youngsters are extremely interested in parties, playing "Birthday Party" is not always successful unless closely guided, as children's excitement sometimes extends to grabbing each other's gifts. You may wish to show the three "Picture Sequence Cards," Set One, at this time.

BEHAVIORAL OBJECTIVES

- play role of storekeeper or customer, using suitable language and gestures
- share toys and equipment

STORE

A valuable aid for playing "Store" is a set of six charts called *Talkstarters: At the Store*. The charts are multi-ethnic and show common experiences at grocery stores or supermarkets. On the back of the charts are discussion guides, activities for learning about money, a guessing game for developing the sense of smell, a newsletter to parents, riddles, a finger play, recipes, poems, and directions for a tasting party. Included is an easel divided into separate sections in which cutouts of milk, meats, bread and cereals, and fruits and vegetables are placed.

BEHAVIORAL OBJECTIVES

- play role of cashier or customer, using suitable language and gestures
- share toys and equipment
- identify a penny, nickel, and dime
- use pennies, nickels, or dime to pay for one object up to ten cents, with help
- count change from a dime, with help

CASHIER

MATERIALS: Toy money; cash register; clean, empty cans and boxes (taped edges on cans); table; and marking pen.

The role-playing activity called "Store" can be extended into mathematical learning experience with play money and a toy cash register.

Assume that children have had no previous experience with money. Begin by showing them the toy penny, nickel, and dime. Let them use the play money in their store. Mark each can or box in the grocery store with a low price, up to ten cents. Do not rush young children into the use of quarters or dollar bills. Some pupils may not yet be ready to do more than hand someone a piece of money for their can or box. Be on hand at the cashier's counter to help youngsters give the correct coins for the prices marked. Some children may be ready to make change in a meaningful way after they watch you for a while.

BEHAVIORAL OBJECTIVES

- play role of mother or father at home, using suitable language and gestures
- share toys and equipment

HOUSE

Young girls are happy to play "House" by the hour, washing clothes, cleaning, telephoning, dressing and undressing doll babies, and going shopping. They like to play animal families

too. Playing "House" may attract a large group for a while, but many boys will drift away, as they prefer playing more active games.

BEHAVIORAL OBJECTIVES

- play role of mother or father acting as cook, or of family being served, using suitable language and gestures
- share toys and equipment
- draw, color, and cut out paper strips of bacon
- participate in discussion of suitable servings for various family members
- count out strips of bacon for one or more people

BEHAVIORAL OBJECTIVES

- participate in planning an imaginary trip with the group
- dramatize part of member of excursion, using suitable language and pantomime

COOK

PREREQUISITE: Counting experiences.

MATERIALS: Pan, paper strips of bacon prepared by children, forks, and paper plates. (Any pictures of food will do.)

After children have had many counting experiences, they will benefit from a role-playing activity in which one child plays the cook and serves various portions of food to his family. As they play "Cook," children will have an experience that may help them to become more realistic than they naturally are about how many servings of food are needed for a group of people.

Paper strips of bacon, colored and cut out by pupils, can serve as something tangible to cook and distribute on the plates. Discuss how many pieces of bacon each member of the family might eat and why helpings might vary with the size and age of a person. Adjust portions and menus to what you believe your pupils are accustomed to eating.

GOING ON A TRIP

Children can go on an imaginary trip, with the teacher leading the way. This can be preliminary to a planned field trip, or it can be a classroom experience to take the place of a real trip. You can make up lifelike details as you go along, suggesting the action. Boys and girls will quickly follow and get in the spirit of the trip, verbalizing appropriately. The excursion can be to a zoo, farm, seashore, supermarket, or anywhere at all.

A fine preparation for any kind of a zoo trip would be to use the charts in *Talkstarters: At the Zoo*. This kit provides talk-starting questions, background information about zoo animals, poems, multi-sensory experiences, and a finger play about monkeys. It includes a recording called "At the Zoo," which has realistic animal sounds for children to imitate. A good poem to reassure the timid is "Not Scared" by Ilo Orleans, on the back of one of the charts. There is also a fold-out picture book, *Zoo Animal Parade*, which has features both of

a toy and a book. A basic vocabulary is provided with the charts. One activity shows pupils how to walk like elephants.

Planning a trip is fun too, and it will familiarize the class with some of the vocabulary you'll use. Discuss the various animals you will see. Plan for two teachers on the trip. If you are arranging an imaginary trip to a zoo, use a poem, a story, or an art activity to focus interest and provide some background experience for dramatic play.

Conversation is always a pleasant part of even an imaginary bus trip to the zoo. Say:

Come children, we're going to visit the zoo today to see the animals. Put on your coats and take your partners' hands. We will have to walk to the bus that will take us there. Let's form a line. I'm going to pay your fares for you, so you can go right to your seats when you get on the bus.

Lead the line to the bus stop. Look to your left when you get there. Wait for a while before the bus arrives. Then say:

I see a bus coming. It's just a few blocks away. Try to sit together if you can. Watch me for a signal when it's time to get off the bus.

Plan the signal you will give, and get on the bus when it arrives. Pay the fares and sit down. Say:

I see there aren't enough seats for everyone. Well, hold on to the handles.

When you get near to the zoo, give a signal, and let the driver know you want to get off. Then say:

Here we are. Careful how you get down. Now, let's walk down this path.

Walk until you come to the lions' cage. Say:

Let's see the lions. They don't look very fierce now. They're just lying there taking a sun bath.

Walk toward the monkeys. Ask:

What are the monkeys doing? Some are swinging from limb to limb by their tails.

Allow children to giggle at the monkeys and discuss their various activities, such as eating, scratching, and playing. Say:

That was fun. I love to watch the monkeys too. Let's stop for lunch now. I see a picnic table. Miss Jones and I have your lunches in these baskets.

The two teachers will pass out imaginary sandwiches. As children pretend to eat they can discuss the lions and the monkeys.

After the picnic, visit a few more animals and return to school on the bus. Even an imaginary trip can be tiring, so take a rest when you return.

BEHAVIORAL OBJECTIVES

- participate in discussion of experiences that produced feelings of fear
- act out frightening experiences
- tell how feared object, shadow, or noise was identified as a common thing

A GHOST STORY

The following activity gives children an opportunity to act out experiences that produced feelings of fear. It will also be fun and appropriate for the Halloween season.

At a time when the full moon is likely to be shining at night, or in late October, ask youngsters if they have ever seen or heard anything at nighttime that looked scary. Ask:

Did you ever see what you thought was a frightening ghost that turned out to be a friend or a neighbor's shadow? (This should stimulate some interesting anecdotes.) Have you ever seen a scary shadow that turned out to be only a tree, or something blowing on a clothesline?

Boys and girls will enjoy playing the parts of a child and a shadow which they think is a ghost. In the end they may discover that the ghost was really an old twisted tree.

BEHAVIORAL OBJECTIVES

- pretend to select a make-believe toy from a large imagined sack
- participate in discussion about possible toys to play with
- pretend to play with chosen toy

A SURPRISE FOR EVERYONE

Stimulate imaginations, arouse interest, and establish a mood of anticipation by inviting children to pretend that they are choosing one of their favorite toys to play with from a large make-believe sack. Ask:

What do you suppose is in this big sack? The delivery boy said it was a surprise for you. (Allow time for guessing.) Toys! There's one for each of you! It could be a ball to bounce. How would you like a doll to rock to sleep? Or a kite to fly? Or a rope to jump with?

A shy child may seem undecided or want to watch the other children for a while. Observe what catches his attention. Perhaps he responds to the mention of a particular toy. Say:

Oh, here's another ball in the sack; come play with me. Mary Ann, here's a doll for you to rock to sleep. (Place it in her arms.) Jim, I'm getting tired of jumping rope. You may have my rope. (Hand him the rope.)

Once the pretend toys have been distributed, give children free rein to play with them, exchange toys if they care to, and return to the surprise package for others. Encourage youngsters to move about and play freely with the toys.

RHYTHMIC PLAY

RIDING HORSES

Children have observed the various rhythms of people, objects, and animals, as well as the patterned beat of rhymes and jingles. You can foster awareness and response to the rhythm of language, as well as help develop muscular coordination, by having children move to these observed rhythms.

A favorite way of moving is riding a make-believe horse—a hobby-horse, a prancing pony, a merry-go-round horse, or a wild-eyed bronco. Few children can resist moving to the rhythm of a Mother Goose rhyme such as the following, from *Time for Poetry*:

This is the way the ladies ride,
Tri, tre, tre, tree,
Tri, tre, tre, tree!

This is the way the ladies ride,
Tri, tre, tre, tre, tri-tre-tre-tree!

This is the way the farmers ride,
Hobbledy-hoy,
Hobbledy-hoy!

This is the way the farmers ride,
Hobbledy-hobbledy-hoy!

BEHAVIORAL OBJECTIVES

- pantomime ride on make-believe horse
- tell group about make-believe horse and events of ride
- vary the tempo of horseback-riding pantomime to simulate a light, fast, galloping horse and a heavy, slow work horse



After youngsters have gaily ridden around the room on their make-believe horses behind you or a leader, suggest that they let their horses rest while they listen to the rhyme to hear the differences in the way the ladies and the farmers rode. In repeating the rhyme, emphasize the contrast between the two stanzas by varying the tempo and volume. The harder, heavier, faster pounding of the hoofs of the galloping horses, and the slower, plodding of the big work horses can be suggested. Then let children ride again as you repeat the rhyme. Riders may soon be repeating the rhyme with you as they pretend to be ladies and farmers.

Allow a free time for pupils to ride any horse they may choose and to go anywhere they wish. Afterwards, they can tell classmates about their horses and their rides. The color, kind, and speed of the horses may be talked about, or the sights and happenings along the way.

Children enjoy singing songs about riding horses. A favorite cowboy song may be used to ride to; for example, "As I went out one bright sunny morning I saw a cowpuncher a-ridin' along."

MERRY-GO-ROUND

MATERIALS: Poem—"Merry-Go-Round," from the Listening Activities Record, side 1, band 8.

This rhythmic play activity gives boys and girls another opportunity to imagine riding horses. "Merry-Go-Round" has words and lines that go round and round like the carrousel itself.

MERRY-GO-ROUND

by Dorothy Baruch

I climbed up on the merry-go-round,
And it went round and round.

I climbed up on a big brown horse
And it went up and down.

Around and round
And up and down,
Around and round
And up and down,

BEHAVIORAL OBJECTIVES

- move up and down like merry-go-round horse, as poem is read
- move up and down while circling
- increase speed of pantomime to tempo of reading
- decrease tempo in response to clues in poem

I sat high up
 On a big brown horse
 And rode around
 On the merry-go-round
 And rode around
 On the merry-go-round
 I rode around
 On the merry-go-round
 Around
 And round
 And
 Round.

The poem gives young riders a chance to gradually increase speed as the words seem to go faster and faster in the up and down and around of the whirling merry-go-round. Then youngsters can gradually decrease the tempo, starting with the second mention of “big brown horse,” until the merry-go-round comes to a stop, with the last word of the poem. Until children sense the rhythm, allow them to move only up and down. Later they will want to move up and down as they circle.

Play the recording provided and demonstrate the motion of the merry-go-round horse before you begin. Even youngsters who have ridden on one may have forgotten the movements.

BEHAVIORAL OBJECTIVES

- imitate movement of a pendulum, swinging arm from side to side
- participate in discussion of the function of clocks
- pretend to be big clocks, with pendulums swinging from side to side with each tick
- pretend to be small clocks, with pendulums swinging from side to side twice with each tick

CLOCKS

The following activity will interest youngsters in watches and clocks and their function of keeping time. Some pupils will get the feeling and meaning of comparative speeds.

Read aloud the poem and let children pretend to be big clocks; reread the poem and invite children to play they are little clocks.

THE BIG CLOCK

(Unknown)

Slowly ticks the big clock;
 Tick-tock, tick-tock!
 But Cuckoo clock ticks double quick;
 Tick-a-tock-a, tick-a, tock-a,
 Tick-a-tock-a, tick!

Demonstrate how the pendulum of a big grandfather clock swings from side to side with each tick, and how the pendulum of a smaller cuckoo clock also swings from side to side, but twice as fast. You may swing an arm back and forth to the rhythm or sway from side to side. Children may find it easier to swing arms.

Encourage boys and girls to listen to the clocks and watches at home.

HIPPITY HOP TO BED

BEHAVIORAL OBJECTIVES

- pretend to play with various toys
- participate in discussion of feelings when play is interrupted by bedtime
- tell how the child in a poem felt about stopping his play
- hop or skip about the room, following a leader
- play role of child in the poem
- play role of father in the poem

MATERIALS: Poem—"Hippity Hop to Bed," from the Listening Activities Record, side 1, band 9.

Help children draw on familiar experiences to get in the mood for action. Say

Let's make believe that we're playing after supper. We're in the living room. What are you playing with? an airplane? a dump truck? dolls? a teddy bear? or a picture book?

Allow youngsters to select their imaginary toys and start playing. Give them time to become lost in their play before you continue. Say:

Now your mother or father says that it's time to go to bed. What do you do?

Get pupils' feelings on this before you go on. Then say:

Do you want to go? Pretend that your mother or father says that you must go now. Some of you acted as if you didn't really want to stop playing. Once a child said this about going to bed:

HIPPITY HOP TO BED

by Leroy F. Jackson

O it's hippity hop to bed!
I'd rather sit up instead.
But when father says "must,"
There's nothing but just
Go hippity hop to bed.

"Hippity Hop to Bed" by Leroy F. Jackson, from *The Peter Patter Book*. Published by Rand McNally and Company. Copyright 1918. Reprinted by permission of Robert C. Jackson.

Ask how the child in the poem felt about going to bed:

Did he want to? Did he feel the same way that you did about stopping his play? Do you think that he had fun after he started hopping to bed? Can you hop as he did?

After a brief discussion, lead the way as the children try out the hopping. Then invite youngsters to play they are the child in the rhyme. Whether children skip or hop, whether they go with resignation, reluctantly, or quite cheerfully, this “hippity hop” may become their favorite way of being enticed from absorbing activities for rest periods. After a few repetitions of the action, boys and girls will begin to say the rhyme spontaneously to accompany their actions.

Although the rhyme gave only one word of father’s dialog, “must,” youngsters will have good ideas about his character, actions, and speech. At some time when children are hopping to the poem, ask:

What do you suppose the child’s father was doing when he told the youngster to go to bed?

Ideas will differ. Encourage everyone simultaneously to become the father, and to do what he did.

Stimulate children to concentrate on the character they are playing, to visualize his actions, and to understand and portray his emotional reactions in the imagined situation. When they have finished, say:

What fine fathers you were! One father I saw was reading the paper, turning the pages as he read. Then he slapped the paper down as he called his son and told him to go to bed. I think another father was outside washing the car. He stopped and called twice before he went inside. He looked as if he really meant business! What did the father you were playing do, and what did he say? Let’s all play father again.

Some time after children have created their own dialog, let them listen to “Bedtime” by Eleanor Farjeon, in *Time for Poetry*. Hearing this may give them inspiration to play the scene again and again, adding special pleas of their own for a few more minutes of play.



STORY DRAMATIZATION

Story dramatization requires group planning and playing. Very young children can do some planning for plays just as they did for the pantomime and dramatic play. The actual playing, however, will probably depart from the plan (and may improve it). Tryouts and rehearsals are not really suitable at this stage, so keep the dramatizations relaxed and fluid. Children will express themselves in language, enjoy themselves thoroughly, and will be even more ready for story dramatizations the following year, when, as six-year-olds, they're much, much more dramatic.

Children like to dramatize stories about animals that act human, stories about fire engines, and Indian tales. They also enjoy combinations of words and music that tell a story.

TROLLS (PEER GYNT)

MATERIALS: Mood music—"Trolls," from the Listening Activities Record, side 1, band 10.

If children are not acquainted with trolls, introduce them to this delightful species of sub-humans with the old nursery tale "The Three Billy Goats Gruff." A picture-book version by Peter Christen Asbjørnsen and Jörgen E. Moe is included in *Invitations to Personal Reading, Grade One*.

To provide enough opportunities for everyone in the room to become a troll, tell children this greatly simplified summary of *Peer Gynt*.

Long ago a stern king asked a young, adventurous boy, Peer Gynt, if he were willing to be a troll. Peer agreed and the king told him how to become one. The monarch gave the boy a long, fearful list of things he must do in order to become a troll, including the eating of strange foods. Peer Gynt thought it over and decided he'd rather be a boy. The trolls got angry at this and they attacked and chased him.

For this simple version of the story, the children will pantomime as trolls, to music, if possible. At the end of the music,

BEHAVIORAL OBJECTIVES

- pretend to be a troll or young boy chased by trolls, using suitable language and gestures
- dramatize action of a chase

they will pretend to be very angry and chase one real child, or an imaginary one.

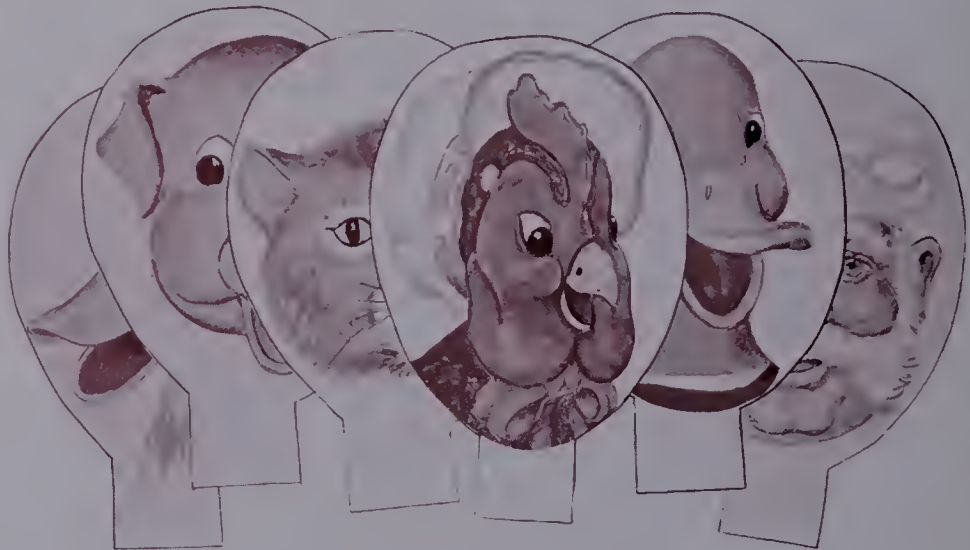
If you think music will help children become trolls, play either the recording provided or “In the Hall of the Mountain King” from *Peer Gynt Suite No. One* by Grieg.

BEHAVIORAL OBJECTIVES

- give opinion on ending of a play
- take turns using face masks and create action while listening to a play
- dramatize story, providing dialog and action

THE LITTLE RED HEN

MATERIALS: Six face masks in the Language Activities Kit. Play—“The Little Red Hen,” from the Listening Activities Record, side 2, band 1.



There are many delightful ways for young children to use language with face masks. As a start, you may wish to read stories aloud and have pupils improvise action and dialog.

Six face masks have been provided in your kit for a play. The characters are Little Red Hen, Duck, Goose, Cat, Pig, and the Miller.

Tell children they are going to listen to the play “The Little Red Hen.” After they hear it, you will pass out face masks so a few pupils may have turns being the characters as they listen again. Play side 2, band 1. If you do not have the record, the script from the recorded play is reproduced below.

NARRATOR: Here’s a play called “The Little Red Hen.”

(introductory music)

NARRATOR: Once upon a time there was a Little Red

Hen. She lived on a farm, and she was walking through the fields on a summer day.

RED HEN: Oh! Here's a grain of wheat. I'm going to plant it to see if it will grow. Duck, look at what I found! Will you help me plant this grain of wheat?

DUCK: Not I.

RED HEN: Goose, I just found this grain of wheat. Will you help me plant it?

GOOSE: Not I.

RED HEN: Cat, look at what I just found. A grain of wheat! Will you help me plant it?

CAT: Not I.

RED HEN: Pig, I just found this grain of wheat. Will you help me plant it?

PIG: Not I.

RED HEN: Then I will plant it myself!

NARRATOR: And that's just what she did. Soon the wheat grew tall, and the Little Red Hen knew that it was time to reap it. She looked around for her friends.

RED HEN: Who will help me reap the wheat? Duck, will you help me?

DUCK: Not I.

RED HEN: Goose, will you help?

GOOSE: Not I.

RED HEN: Cat, will you help me?

CAT: Not I.

RED HEN: Pig, will you help?

PIG: Not I.

RED HEN: Then I will reap it myself!

NARRATOR: So the Little Red Hen reaped the wheat all by herself. When it was ready to take to the mill to be made into flour, she looked for her friends.

RED HEN: Who will help me carry the wheat to the mill? Duck?

DUCK: Not I.

RED HEN: Goose?

GOOSE: Not I.
RED HEN: Cat?
CAT: Not I.
RED HEN: Pig?
PIG: Not I.
RED HEN: Then I will carry it myself!
NARRATOR: And she did. The Little Red Hen carried the wheat to the mill.
RED HEN: Hello, Miller. I've brought this wheat to be made into flour.
MILLER: Hello, Little Red Hen. Did you carry this all by yourself?
RED HEN: Yes, no one would help me.
MILLER: Here's your flour. It's mighty heavy.
RED HEN: Thank you. Good-by, Miller.
NARRATOR: So the Little Red Hen carried the heavy flour sack home. When she got back to the farm, she looked around for her friends.
RED HEN: Duck, will you help me make the flour into dough?
DUCK: Not I.
RED HEN: Goose, will you help me make the flour into dough?
GOOSE: Not I.
RED HEN: Cat, will you help me?
CAT: Not I.
RED HEN: Pig, will you help me?
PIG: Not I.
RED HEN: Then I will make the dough myself!
NARRATOR: And she did. The Little Red Hen put on an apron and mixed the dough. After waiting for a while the bread was ready to go into the oven. The Little Red Hen looked around for her friends.
RED HEN: Who will help me bake the bread? Duck?
DUCK: Not I.
RED HEN: Goose?
GOOSE: Not I.
RED HEN: Cat?

CAT: Not I.
RED HEN: Pig?
PIG: Not I.
RED HEN: Then / will bake it myself!
NARRATOR: So the Little Red Hen baked the bread all by herself. After the loaf of bread had been taken from the oven, she set it on the table to cool. She didn't have to look around for her friends. They were all right there.
RED HEN: And now, who will help me eat the bread? Duck?
DUCK: I will!
RED HEN: Goose?
GOOSE: I will!
RED HEN: Cat?
CAT: I will!
RED HEN: Pig?
PIG: I will!
RED HEN: NO! / WILL EAT IT MYSELF!
NARRATOR: And that's just what she did.

(closing music)

After they have heard the play, ask the class how many think that the Little Red Hen taught her friends a good lesson. Allow pupils to have a good stretch while you pass out face masks to six children. Ask those with face masks to come up in front and pretend to be the characters in the play, and have the others sit down. Play side 2, band 1 again to repeat the play.

Chapter Six

Growing into Reading and Writing

To read, in its broad sense, is to respond to the meaning of sensory clues. More specifically, in educational settings, to read usually means to get the meaning of a visual clue, such as printed words, numerals, and signs. A mathematician reads an equation or a computer. A geologist reads a map. A scientist reads his laboratory instruments. We all read the printed symbols for the language we speak.

Kindergarten children are already reading in the sense that they are able to get the meaning of many visual clues which they can express in language.

They can read faces. Pupils can tell whether their teacher is happy, angry, sad, amused, kind, cross, or loving.

They can read actions. Children can tell what people are doing, or pretending to do. If they are watching a pantomimed act, they can tell whether the actor is hammering, sawing, rocking the baby, or brushing his teeth, even if no props are used.

They can read the day. Youngsters can tell whether it is windy, rainy, clear, cloudy, or snowy. They can tell whether it's morning, afternoon, or night.

They can read plants. Children can tell whether a plant is fresh, wilted, alive, in bud, in flower, old, or dying.

They can read traffic symbols—they can tell that red means stop; green means go.

They can read pictures and can name many pictured objects. Even very young children can tell a story from a pictured situation. Many can tell what happened before the pictured action and can anticipate what is likely to happen next. Most of them can tell which things are near or far away in a picture with perspective.

The foregoing are only a sample of the many things five- or six-year-olds can read in the sense of understanding and verbalizing the meaning of what they see. In order to read, in the narrow sense of getting the verbal meanings of printed or written words and numerals, they have made a beginning.

Young children know that the print in books tells the teacher what to say as she reads a story. They have had experience in handling books and can tell which is the front and which is the back of the book. Some know the titles of many books by looking at the pictures on the covers.

Many young children can tell a story they have heard several times by following the sequence of pictures in a book. Some children have memorized the story verbatim, and others can at least use some of the words, phrases, or sentences they heard in the story.

To write, in its broad sense, is to record and communicate ideas by making marks on a surface. In an educational setting, to write is to make the sort of marks on a surface that stand for ideas expressed in language.

Many children come to school with fairly well-developed skills in drawing, painting, or marking with a pencil or crayon on paper. Other less fortunate children who do not have access to these materials at home must first experiment in class to learn how to use pencils and crayons.

The drawings produced by young children show wide differences in representing objects on paper. Some children draw purposefully. They make easily recognized pictures of people, animals, and objects, and show actions and relationships that enable an observer to comprehend the artist's idea. Other children may create colorful drawings or paintings that are really beautiful, but that have little form to indicate objects. Observers may "read into" the drawing what they please. For example, some five-year-olds called the purplish blob made by one child a monkey, some dirt, a bear, a car, a beetle, or simply some paint.

In order to learn to read, a child must have sufficient discrimination of form to recognize visual differences between letters and words. In order to learn to write, a pupil must have not only the ability to discriminate shape visually, but also the motor ability to draw or paint a form from his visual memory of it.

Thus, drawing pictures is a valuable pre-reading activity, and it also gives opportunities for use of language. Children develop skill in drawing the more they try to draw.

RAINY DAY DRAWINGS

MATERIALS: Drawing paper; pencils or crayons.

On a rainy day, you may ask children to express on paper their ideas of rain. Begin by saying:

BEHAVIORAL OBJECTIVES

- make a picture to express idea of rain, or something seen on a rainy day
- talk about drawing or painting
- make a picture about an experience, activity, or trip
- interpret other pupils' pictures
- participate in discussion of whether anyone guessed the artist's intent in the picture story

Let's make some rainy-day pictures. Draw or paint something you have seen on a rainy day, or something that rain makes you think of.

As each child finishes his painting, say:
Tell me about your painting.

You will get a wide variety of responses. Jot them down in your notebook or use the tape recorder to record what each child says about his picture.

Some drawings will show people with umbrellas bending over against windy rain, indicating exceptional ability to draw and visual perception of form and detail. Others will show houses and trees dripping with rain. Some drawings will consist simply of lines called *rain*, or dots called *raindrops*, and many may have blobs of blue called *rain* or *clouds*. A few children will produce shapeless smudges which they do not name, or for which they just echo the direction they were given, "It's some rain."

Disregarding the artistic quality of the drawings, notice which children have good or poor ability to make a drawing that can communicate the shape or action of the idea the young artist intended, according to his statement of what his picture was about.

Besides rainy-day pictures you may suggest other topics of current interest for drawings, such as:

What I saw on the way to school
Halloween fun
A birthday party
A trip to the zoo
My favorite animal
Things I like to eat
Things I like to play with
The people in my family
What I want for my birthday

Praise all of the youngsters' efforts at drawing. There is always a favorable comment that can be made, such as:

What pretty colors you used. How nicely the yellow and blue blend to make green. I can really see that you tried to draw a tree. Your picture reminds me of wallpaper.



Now say:

A long time ago, before anyone could read or write, people told about their adventures by drawing pictures and by painting or carving pictures on stone. Have you ever done something exciting or gone someplace where you had a lot of fun? Draw a picture about it and see whether we can guess what you did or where you went.

This time, do not ask the children to tell about their own pictures. Instead, place one of the pictures on the chalk ledge, and say:

Here is John's drawing. What do you think he is telling us in this picture?

Call on several children to interpret John's picture by telling what they think the picture is about and what is happening. Then turn to John and ask him to tell the class about his picture. After John's response, discuss whether anyone "guessed" the picture story.

Let this activity be fun for pupils. It should not matter to John or to other children whether or not they "guess" his story. If they do figure it out, John may feel that his picture was a really good one. If they don't guess his story, he can have fun telling what he really meant. The storyteller that was "way far out" can be credited with a fine imagination, which adds to the fun.

Present only one picture at a time, so that full attention can be given to it. You may not be able to use more than three or four pictures at a sitting. Show some of the pictures that are blobs, as well as drawings of recognizable objects. A yellow, roundish blob may have a variety of messages attributed to it by inventive young viewers:

"Kit's telling us that she baked a cake."

"She's telling us about the sun."

"She's telling us about a balloon that got away and went up in the sky."

"She's telling about the gingerbread boy who ran from a little old woman."

"Kit's telling us about some spilled mustard."

BEHAVIORAL OBJECTIVES

- differentiate vertical lines that are tall and short and make them in response to directions
- differentiate long and short horizontal lines as “long bars” and “short bars” and make them on request
- differentiate slant lines to the right and slant lines to the left and make them on request
- intersect straight and slant lines with bars to make crosses
- make schematic drawings of familiar objects with lines, bars, and crosses



LEARNING ABOUT LINES AND SHAPES

The following activity is too long for one session. Divide it into as many lessons as necessary for children to enjoy and complete it.

LINES

MATERIALS: Drawing paper; pencils or crayons.

Draw on the board a vertical line about a foot tall. Begin at the top and draw down. Ask:

What kind of a line is this?

Answers will vary: “It is a chalk line. It goes down. It’s thin. It’s white (yellow or whatever color). It’s straight.” Then say:

Yes, you’re all right. I’ll call this a tall, straight line. I began at the top and drew the line down.

Draw a short line next to the first one and ask the children:

What kind of a line is this one?

Elicit from the class that you have drawn a short, straight line. Then say:

I moved my hand over a short space to the right of the first line. Then I moved my hand down about to the middle of the first line. Then I began to draw and drew the short, straight line down and stopped, so that the bottom of both lines would be even.

Invite pupils to come to the board and make a row of tall, straight lines, a row of short, straight lines, and a row of alternating tall and short lines.

Notice which pupils have unusual difficulty in keeping the size and spacing of the lines fairly uniform. Do not set too high a standard in this performance. Say:

Some of our lines get taller and taller, and some of our spaces get wider and wider (or whatever), but you all did very well for a first try. Who wants to try again?

Allow children to practice several times if they wish. In similar fashion draw long and short horizontal lines. Say:

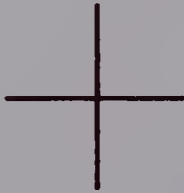
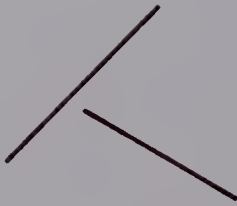
These lines go across toward the right. Let's call them bars. Which is a long bar? Which is a short bar?

Develop the following kinds of lines in the same way, using the terminology given:

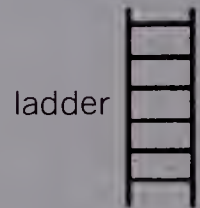
- a slant line down to the left
- a slant line down to the right
- a cross made by a tall line and a bar
- a cross made by a slant line to the left and a slant line to the right that crosses the other line

Have children practice each kind of line and cross first at the board, and as often as they wish.

Erase the board before you begin. Then give children pencils or crayons and unlined drawing paper. Direct children to draw each of the lines and crosses, just as you have made them, freehand on the piece of drawing paper. You may draw the lines on the board again if pupils cannot follow the verbal directions. Repeat the instructions, using the same terminology, in order to show how to draw the lines. Then let children experiment with lines to make:



fence or train track



ladder



crosses



comb



tent



mountains



sawteeth



telephone poles

BEHAVIORAL OBJECTIVES

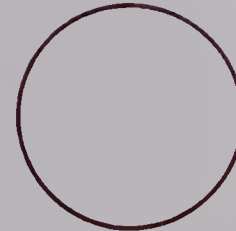
- identify a circle
- differentiate a big circle and a small one
- describe how circles were drawn
- draw big and small circles
- experiment with circles and lines to make drawings

CIRCLES

MATERIALS: Drawing paper; pencils or crayons.

You may wish to divide this lesson into several sessions. Draw a large circle on the board, beginning at the top, and ask:

What is this shape called?



Answers will vary, such as: “a ball, a plate, a round thing, a circle.” Then say:

We call this shape a circle. (Draw a smaller circle on the board next to the large circle, about half the diameter of the first circle.)



Then ask:

Which one is the big circle and which one is the small circle? Watch again and tell me how I am drawing this big circle.

Elicit such responses as: “You began at the top. You went around to the left first. Then you went down and around and back up to the top.”



Do the same in drawing a small circle. Have children practice first at the board. Then give them pencils and paper and have them draw large and small circles freehand. You may draw the circles again on the board, using the terminology of how to draw as often as you need to. If children have difficulty with the directions *left* and *right*, review the song “Looby Loo” from the record.

Let children experiment with circles and lines to draw:



apple



lollipop



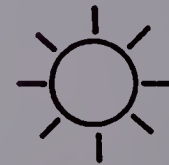
tree



beads



wheel



sun



snowman



cat



clown cap



lady



flower



clock

PART CIRCLES

MATERIALS: Drawing paper and pencils.



You may wish to break up this activity into several sessions. First, draw a large part circle to the left (like the capital letter **C**) and a small part circle to the left (like a small **c**).

BEHAVIORAL OBJECTIVES

- differentiate big part circles and small part circles
- differentiate big part circles to the left and small part circles to the right
- trace part circles
- tell whether hand moves left or right while tracing part circles
- draw large and small part circles to the left, to the right, up and over, and down and around
- experiment with lines, circles, and part circles to make drawings

Then say:

We will call this shape a part circle. I can make a part circle to the left (demonstrate) and a part circle to the right (demonstrate). I can make big part circles and small part circles. Which one is a big part circle to the left? Which one is a small part circle to the right?



Call on children to identify large and small part circles with different positions. Have them come to the board and trace the part circle. Then have pupils tell which direction their hand moves as they trace around the top and to the left or right. After tracing, have them draw part circles on the board. Then say:

We can make a part circle that goes up and over like this, and a part circle that goes down and around like this.

Give pupils pencils and unlined paper. Direct them to draw freehand part circles to the left, to the right, up and over, and down and around. Demonstrate as often as necessary. Have children make large and small part circles of each kind.

Then let youngsters experiment with lines, circles, and part circles to draw the illustrations that follow.



smiling
circle face



frowning
circle face



boat



wavy lines



house



ice-cream
cone



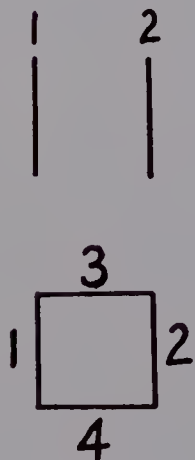
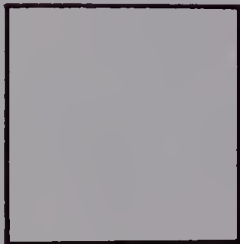
bathtub



kettle

BEHAVIORAL OBJECTIVES

- describe a figure as a square
- draw a square with four square corners



BEHAVIORAL OBJECTIVES

- draw a vertical rectangle and a horizontal rectangle
- experiment with lines, circles, part circles, squares, and rectangles to make drawings

SQUARES

MATERIALS: Drawing paper and pencils.

At about two years of age, children can draw an approximate circle by making a rotary motion. They are able to draw a cross with approximately diagonal lines at about three-and-a-half years, but the ability to draw a square does not develop until about five years of age.

Draw a square on the board and ask:

What is the name of this shape?

Answers may vary, such as “a box, a block, a window, a square.”

Then say:

We call this shape a square. Who will come to the board and draw a square?

Ask for volunteers and note that difficulties most frequently occur in drawing the corners of the square. Many children can draw the first two corners fairly well, but round the third or fourth. A child who has difficulty in drawing a square may succeed if you show him how to draw two straight lines and then draw bars across at the top and bottom.

The ability to draw a square without help, however, is a fair indication of average or better development in this respect at five years of age. See *Measuring Intelligence* by Lewis M. Terman and Maud A. Merrill. Pass out drawing paper and pencils to all pupils and have them practice drawing squares of all sizes.

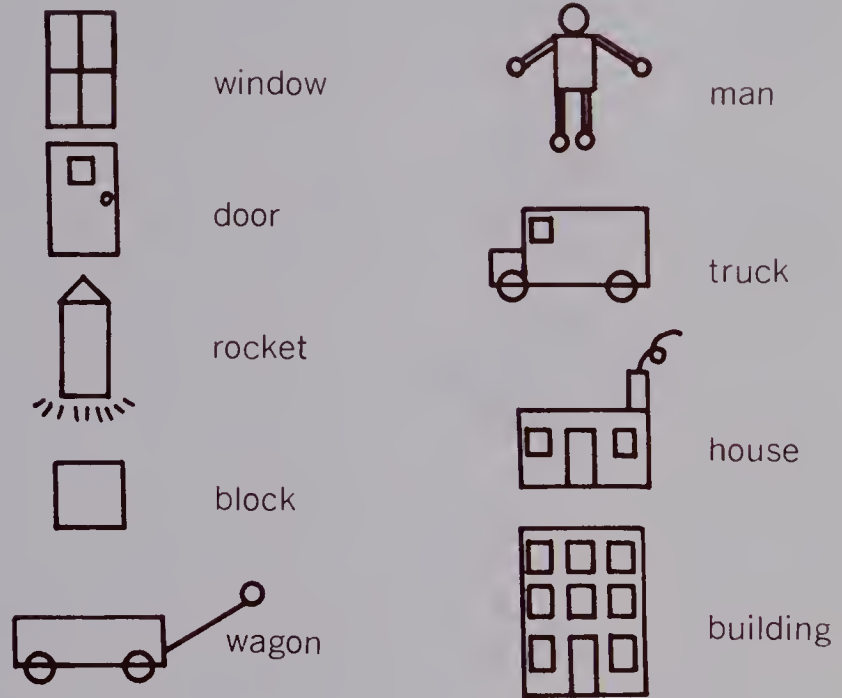
RECTANGLES AND REVIEW

MATERIALS: Drawing paper and pencils.

The following activity will probably need several sessions. Demonstrate how to draw a rectangle that stands tall and one that lies down.



Let children experiment with lines, circles, part circles, squares, and rectangles such as these:



The foregoing drawings of objects made from lines and shapes should not be considered as “art” in any sense. Suggest to the class that when they are drawing or painting something beautiful, they may all draw or paint any way they think will make a lovely picture. Some of the children who have not succeeded in drawing recognizable objects may use the pictures they have made with shapes.

Have pupils look about them and find the shapes they know. Ask:

How many things can we find in this room that are round like circles?

Children can find the clock face, polka dots on a dress, buttons on a shirt, a classmate’s round eyes, the top of the fishbowl, a plate under the flowerpot, wheels.

Children may also find other kinds of roundness in balls, marbles, beads, oranges, balloons, or as part of such cylindric forms as crayons, chalk, spools, wastebaskets, and cups.

Ask pupils to find things that are shaped like squares or rectangles, such as walls, windows, floor, ceiling, doors, table-tops, books, pictures, chalkboard, blocks, and so on.

BEHAVIORAL OBJECTIVES

- find circles, lines, part circles, squares, and rectangles in the classroom
- find the same figures in picture books



Ask youngsters to find slant lines that make points, such as the roof of a house seen out the window, the triangular eyes and nose of a pumpkin, a witch's hat, or a clown cap.

Have pupils find the shapes they know in their picture books. They may find a crescent moon is a part circle in the picture showing the cow that jumped over the moon. They may see a circle in a picture that shows a full moon. A haystack may remind them of triangles or a part circle. They will find squares in the windows and rectangles in the doors of houses. The teeth of a wolf may be sharp with slant lines. Peter's pumpkin may be a round one.

As you display children's own drawings, comment on shapes and use descriptive terms, such as:

How tall and straight you drew the man. What a nice round face the little girl in your picture has. I like the little round flowers you drew by the house, Sharon.

MATCHING PICTURES—MATCHING SHAPES

Competitive games seldom belong in the young child's classroom, but "Snap" may be an exception, since it is great fun, and competition can be controlled.

SNAP

BEHAVIORAL OBJECTIVES

- match identical picture cards, saying "Snap" as soon as a pair is matched
- match picture cards to identical cards held up by teacher, showing card to class

MATERIALS: Three packs of thirty-six cards. Each pack contains eighteen different pairs of pictures for matching, in the Language Activities Kit.



By carefully selecting the children who are to play together so they have almost equal abilities, the chance of any one child's always winning can be minimized.

The card game "Snap" gives practice in matching pictures, and can be played by two children. The cards are shuffled, dealt eighteen to each youngster, and placed face down before each player. You may need to do the shuffling and dealing yourself.

Players uncover cards from their stacks simultaneously. If two identical cards are exposed, the player who first recognizes the pair and says "Snap," gets the two cards. He places these face down at his side. Go through the pack once. The player with the most cards is the winner. If no pairs appear, reshuffle and deal again.

A variation of this game may be played with all three packs by the entire class. Separate the pairs first, and distribute half the cards to the class. Hold up one of the duplicate cards. The child who has the matching card shows it and gives it to you. Continue until all cards have been matched.

PICTURE PUZZLES

BEHAVIORAL OBJECTIVES

- match four or five puzzle pieces by shape, color, and detail, forming a complete picture
- match more than five puzzle pieces, forming a complete picture

MATERIALS: Four jigsaw puzzles of Mother Goose rhymes, in the Language Activities Kit.





Each picture puzzle has its own framed tray with the image duplicated within the tray. These puzzles will help youngsters further recognize color, shapes, and patterns.

Begin with easy puzzles which have only four or six pieces to put together. When the children do these puzzles easily, give them more difficult ones.

If children enjoy puzzles, or need extra practice with them, add new ones to the class collection. A good puzzle can be made by mounting an interesting picture on cardboard and cutting it into several pieces.

For a child who is having difficulty learning how to do puzzles you can try making one specially by cutting one of his own drawings into three or four pieces. He's sure to be successful with it.

Because puzzle pieces may be lost or mixed, it is a good plan to teach children to put each puzzle away before taking out another one. Neat housekeeping habits in the care of materials are best learned early.

Try a floor puzzle to help children develop hand-eye coordination and give them practice in discrimination of form and color. The *Picture Floor Puzzle: Breakfast* by Elenore T. Pounds is thirty-six by twenty-four inches. It can be used by two children who fit together the fifteen pieces from form and color clues. Once the pieces of the puzzle are in place, children will enjoy talking about the breakfast scene pictured and telling about breakfast in their own homes.



Match-and-Check® by Barbara Hawkins is an interesting game in which children turn paper wheels of pictures inside a folder-like container until two identical items show through an opening. There are pairs of matching colors, shapes, pictures, letters, and words. Some of the pictures belong to the same category; other pictures are matched by relationships, for example, animals, toothbrushing supplies, and stop signs. Other matching pairs are made by finding pictures whose names begin with the same sounds and pairs that rhyme. After matching, pupils can check themselves by opening two small windows through which identical colors appear whenever there has been a correct matching of pairs.

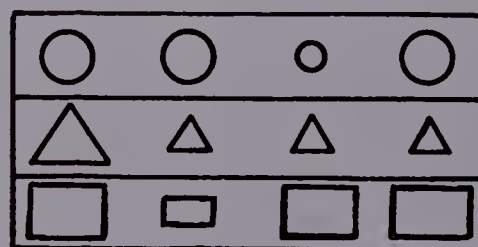
Materials are available for manipulating and matching shapes as well as for teaching eye-hand coordination. A

learning program called *TRY: Experiences for Young Children* by George Manolakes, Robert Weltman, Marie Jepson Scian, and Louis E. Waldo, includes plastic shapes in three levels of kits, with a workbook. Children match plastic forms or letter titles to workbook pages with matching patterns. An interesting feature of another program is *Children's World* by Margaret Wettlaufer, Margaret Deeth, Ruth Devry, and Rae Smart. This is a “stepper rug” of colored plastic squares, with pockets, that can be used in many ways. For example, children can step on the squares in response to color cues held up by the teacher, or they can insert pictures into the pockets of the rug in a variety of classifying activities. Another feature of this program is a set of unit drawers—transportation, pets, special days, and so on—with materials of increasing complexity.

IMPROVING VISUAL DISCRIMINATION

COMPARING SIZES

MATERIALS: Opaque projector, and card containing several rows of shapes, with one of varying size in each row.



sketch-card for opaque projector

To develop fine visual discriminations of size prepare a card containing several rows of shapes that are alike except that one is slightly larger or smaller than the others in each row. You may use an opaque projector to show the card on the chalkboard. Ask a pupil to come and point to the shape that is just a little different in size from the others in each row and tell how it is different—whether it is a little larger or smaller. You may make other cards in which differences become more and more difficult to discriminate.

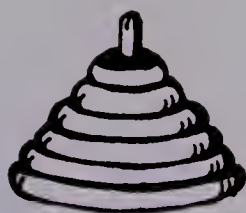
Nested boxes or cans are helpful in developing concepts of size. A toy available in many shops consists of rings that

BEHAVIORAL OBJECTIVE

- differentiate smaller and larger shapes in rows of otherwise identical forms



nested cubes



ring pole

BEHAVIORAL OBJECTIVES

- sort mixed buttons into sets similar in size
- participate in a discussion of the characteristics of the various buttons

can be placed on a small pole to make a tower. The rings go in order of size from largest at the bottom to smallest at the top. They are excellent for developing concepts and discrimination of size.

SORTING BUTTONS

MATERIALS: Sets of inexpensive buttons varying in size, color, shape, and texture—one box for every two children.

In the following visual discrimination activity, along with the valuable skill of sorting out similar things with small size differences, children will enlarge their vocabulary of descriptive words.

Give a box of mixed buttons to pairs of children, having them work together on sorting them into similar sets. Encourage pupils to talk about buttons as they work, describing their colors and other distinguishing characteristics.

As children sort their buttons into categories, visit with them and discuss the “blue buttons” and the “sparkling buttons.”

INTERNAL DIFFERENCES

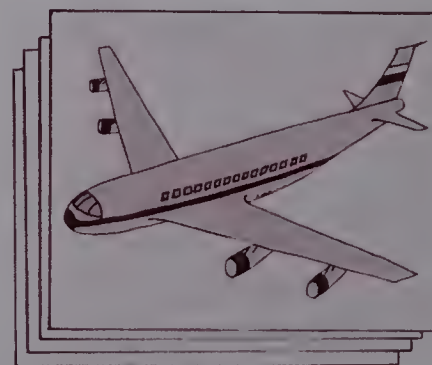
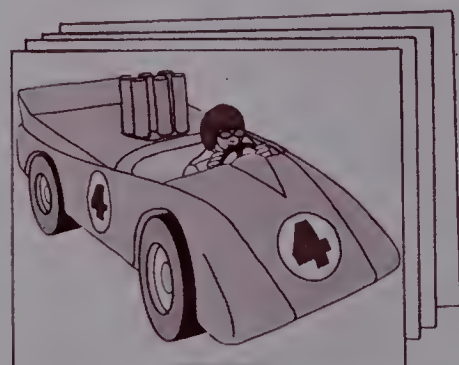
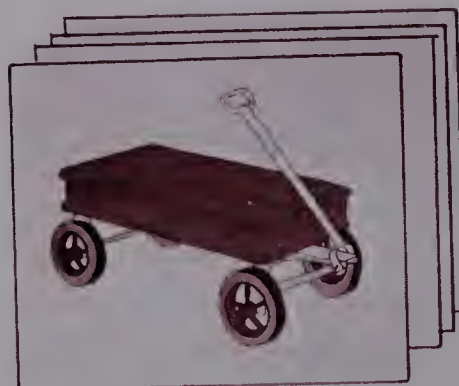
Besides comparing shape and size, young children should develop the ability to discriminate small differences within objects of the same shape. When youngsters learn to read and write, they will encounter many words that are alike except for small differences. The printed words *hand*, *hard*, and *band* are very similar in shape, for example. The child who is alert to finding small differences will note that *n* and *r*, *n* and *h*, and *h* and *b* have only slight differences in line, which are almost lost in the shape of the whole words. Give practice on the chalkboard with two pictures that have slight variations in one component.

BEHAVIORAL OBJECTIVES

- match two nearly identical pictures
- point out the missing part on one of the two nearly identical pictures

IDENTIFYING MISSING PARTS

MATERIALS: Pictures of a house, birthday cake, teddy bear, wagon, jet airplane, and racing car, in the Language Activities Kit. The same picture is shown each time with various parts missing.



This activity to develop visual discrimination could be to match two nearly identical pictures. Children would find the single part that is missing in one of the pictures. After a lot of practice, boys and girls might spot something as small as one candle missing on a birthday cake or a wheel on a racing car.

If you wish to create your own pictures and matching ones with missing parts, look for pictures with parts that may be cut off or covered with white correction fluid. Copy the complete picture first. Then remove one extending part. Duplicate the changed picture.

Some of your mathematics materials can be used too. Find a picture of a set of objects. Copy it, remove one element, and duplicate it again. This can also provide counting practice.

Children will enjoy drawing two similar pictures, one complete and one having a missing part. Pupils can exchange with partners to see if the other child can find what is different about one of the pictures.

BEHAVIORAL OBJECTIVES

- identify the slight internal differences between one picture and the others in a set of three
- point out details in pictures

IDENTIFYING MINUTE DIFFERENCES IN PICTURES

MATERIALS: Magazine pictures.

It takes a sharp eye to detect a slight internal difference in one picture of an otherwise identical row. It also takes a sharp eye to differentiate the many small printed or written words that a child sees as he learns to read and write.

Train children for careful scrutiny by having them point out details in pictures. Use any drawings or magazine pictures. Have the class look for a house in the background, a dog, a telephone pole, or any small detail.

BEHAVIORAL OBJECTIVE

- point out incongruities in nonsense pictures

PICTURES WITH INCONGRUITIES

MATERIALS: Pictures include a cat in a bathing suit, an elderly woman jumping rope, a girl with spaghetti hair, and a seal holding an umbrella under water, in the Language Activities Kit.



Just as children learn from discovering incongruities in sentences that they listen to, they also sharpen their visual perception by looking for unexpected things in nonsense pictures. This can be a great deal of fun for you and for children as you present the picture and pupils try to figure out what makes it silly or ridiculous.

Your own ideas for pictures may be even funnier. You can provide material like this by drawing simple sketches or line drawings, by collecting scraps of humorous wallpaper, or by combining magazine pictures that really do not belong together. Any drawing or picture may be used as a background, with the inappropriate item glued to it.

SELECTION

BEHAVIORAL OBJECTIVE

- recognize an unnamed object from description and select it from a group of objects

MATERIALS: Chalk, tin-foil plate, sandpaper, cotton, toothpick, fabrics, leather, mirror, and a tack. (Any selection of materials will do.)

Place the objects on a table and allow children to stand around the table to look at the objects. Give them enough time to examine each thing before you begin. Say:

I'm going to tell you all about one of these things. Who would like to be the first one to try to pick the object I'm going to talk about?

Select a volunteer who will come up close to the table, ready to look again, and say:

The thing I'm thinking of is very soft and fuzzy. It's white, and it looks as if it has little hairs all over it. What is it? Pick it up and show it to the class.

When the object is identified, go on to the others, giving descriptions that are as full as you are able to make them, using familiar vocabulary.

ORIENTATION

BEHAVIORAL OBJECTIVES

- identify and participate in discussion about pictures, starting at the left, going from left to right

During the first half of the kindergarten year children began to discriminate right, left, and up and down as they sang "Looby Loo," and lifted their thumbs up the hill and down the hill in finger play.

- locate objects from oral directions that indicate *up*, *down*, *right*, and *left*
- tell movements or describe events, using the words *left* and *right*
- draw a row of x's, going from left to right
- make a fringed paper bracelet
- follow directions for simple pantomime, using preferred hand

One of the pitfalls in learning to read and write is that some letters of the alphabet are alike except for small differences in orientation or parts of letters. For example: *b*, *d*, *p*, *q*, *u*, *n*, *m*, *w*, and *h* are often troublesome. The part circle on a capital *D* is to the right, but the part circle on a small *d* is to the left. To a child *B*, *P*, *N*, and *R* are just as good as *B*, *P*, *N*, and *R*. In drawing a dog it doesn't matter which side of the paper the dog is facing; so it seems to the child that he should be able to turn the slant lines in *K* or any other letter to the left.

Reading and writing from the left to the right is merely a convention of the English language. Some languages are written from right to left, from top to bottom, from bottom to top. In ancient times, some scribes wrote back and forth in alternate right-to-left and left-to-right lines.

Accustom children to name or discuss pictures which are placed along the chalk ledge, or in a row on a table, from left to right. Always begin with the picture at the left of the row and proceed toward the right.

As children put away toys and books on shelves, use the terms *top shelf*, *bottom shelf*, and *middle shelf* often in giving directions.

Give directions too that use the terms *up*, *down*, *right*, and *left*. You might say:

Please bring me the notebook on the left side of my desk, Gordon. You may put your picture on the bulletin board with a thumbtack, Carl. The thumbtacks are in the upper right-hand drawer of my desk.

You will find many natural opportunities to use the terms *up*, *down*, *right*, and *left* in the course of daily activities. When children are playing with small cars, running them along a street (wide boards will make good streets), remind pupils that cars always keep to the *right*. Observe children as they turn the cars into another street. Ask them if they made a left turn or a right turn. If a child's shoe comes off in play, ask him which shoe came off, the one for the left foot or for the right foot.

As soon as possible in the kindergarten year help children to know which hand is their right or left hand. Let pupils make a bright-colored fringed paper bracelet. Attach the bracelet to

each child's right hand. As children play "Looby Loo" the bracelets will flutter when they put right hands in and give them a "shake, shake, shake." Say:

Right-handed children, draw with the hand that has the bracelet. Left-handed children, hold the paper down on the table with the bracelet-hand while you draw with the left hand.

Do not try to shift a child who draws with the left hand to the right hand. If you can find a small identifying freckle, mole, or scar on a child's preferred hand, you can tell him he is a lucky one. He can always remember to draw with the hand that has the little mole on it. Of course you would not use this suggestion if a child in the group has a malformed hand of which he is self-conscious.

Most children have established a definite preference for drawing with either the right or left hand by the time they are five years old. If you are not sure of a child's hand preference ask him to pretend to do these acts and note the choice of hand, repeating it on two different days:

throw a ball	comb hair
thread a needle	brush teeth
drink from a cup	eat ice cream with a spoon

Have him draw a row of x's across a page with a pencil. Note the hand he uses. Then ask him to draw a row of x's with his other hand. Compare the two performances for speed and quality. Use a stop watch if you wish to be exact. Even an ambidextrous child will seldom have equal facility with both hands.

It is a good plan to suggest that the child use his "best hand" each time he draws in order for him to become proficient with the hand of his choice. Consistent practice with one hand will help the ambidextrous child to develop hand dominance.

DIFFERENCES—LEFT OR RIGHT?



BEHAVIORAL OBJECTIVES

- point to the one triangle in a set that is facing a direction different from the rest

- point toward direction in which most of the triangles in the set face
- participate in discussion of the directions *right* and *left*, relating them to the large set of triangles, and to the one in the set that points in an opposite direction
- use sets of other objects, pointing out the general direction and the direction in which the one exception points, using the words *right* and *left*

This activity in visual discrimination helps to differentiate left from right. Begin with chalkboard drawings of a set of triangles, with one triangle pointed in an opposite direction. Say:

One of these triangles is different from the others. Can someone show me which one it is?

Once the differing triangle is discovered and pointed out, go on to discuss why it is different. Say:

Most of the triangles point in one direction. Which way do they point?

If children use their fingers and point in order to answer this, tell them that they are correct, and mention that the triangles point to the *right*. Then ask:

Since most of the triangles point to the right, the one that points the opposite way is pointing to what?

When the correct answer is given repeat the word *left*. Use variations of this activity such as pictures of chairs. Begin by finding the one different item in a set. Then use the words *right* or *left* to describe the prevailing direction as well as the direction of the one exception.



LEFT—RIGHT

You can teach or review the names of the body parts by pointing to all of them on the different sides of a child's body. Ask for a volunteer, then say:

I'm going to play "Left-Right." (Point to a child's left arm.) This is Billy's left arm. (Point to a child's left hand.) This is Billy's left hand. (Be sure that Billy is facing you, not the class, as you do this.)

Practice the words *fingers*, *foot*, *toes*, and *leg* by referring to them as "fingers on Billy's left hand" and "toes on Billy's left foot" and "left leg." After that, children will want to do this

BEHAVIORAL OBJECTIVES

- identify fingers on left and right hand
- identify toes on left and right foot
- identify left and right leg
- explain that nose and mouth are neither right nor left because there is only one of each
- identify left and right wrist, elbow, and knee

too, so allow them to identify these parts with a *left* and *right* orientation. Judge how well your group is doing before you go on to *wrist*, *elbow*, and *knee*.

Have a little fun by placing your finger in the center of your nose and asking the class if this is your left nose or your right nose. If a child thinks you are pointing to a *nostril*, develop the meaning of *nostril* as a part of the nose.

Let children explain why your nose and mouth can be neither left nor right. Point out that although we have one mouth, we have two lips, an upper and a lower lip.

Read aloud *Millions and Millions and Millions!* by Louis Slobodkin, from *Invitations to Personal Reading, Grade One*. It emphasizes that there is only one *you* and one *me*.

HOW MANY?

It is important to avoid self-consciousness in young children when you call attention to their bodies. They enjoy counting fingers and toes, however, and will learn to identify right and left body parts. Make a game of the activity which has an added value of practice with number words.

Play a "How Many?" game in which children tell how many of each part their bodies have. Ask:

How many heads do you have? How many noses? How many mouths? How many chins? How many foreheads? How many eyes?

Count ears, arms, legs, hands, and feet. When you get to fingers count how many on each hand. Then get the total number of fingers on both hands. Identify the thumb and the palm on each hand. Then go on to toes, counting the number on one foot first, going on to the total number of toes.

IMPROVING GENERAL MUSCULAR COORDINATION

MATERIALS: Beanbags, wastebasket, hammers, nails, scissors, paper, beads, cord, balls.

Kindergartens usually abound with all sorts of equipment that helps children achieve skill in bodily coordination. Swings,

BEHAVIORAL OBJECTIVES

- count body parts
- identify thumb and palm on each hand
- count total number of fingers and toes

BEHAVIORAL OBJECTIVES

- throw a beanbag four to eight feet into a wastebasket
- use a hammer to hit a nail into a piece of wood



- cut out paper dolls and clothing with scissors
- insert cord through beads to string them
- throw and catch a ball

slides, tricycles, balancing boards a few inches high for walking, blocks, various tools—all are important in helping children develop skill in using their bodies. Dancing and musical games help them grow in grace as well as in skill and strength.

Eye-hand coordination can be developed in such activities as beanbag-toss. Draw a chalk line about six feet from a wastebasket. Children line up behind the chalk line and take turns in trying to toss the bag into the empty basket. You may adjust the position of the basket to the ability of children. The less skillful children may try to toss the beanbag into a basket four feet away, while the more skillful children may be positioned in another part of the room with the basket at a challenging distance of eight feet.

Hammers and scissors are good eye-hand coordinators. Hitting the nail instead of the thumb is a triumph for the boys. Cutting out paper dolls and their garments is good for the girls. Bead-stringing requires coordination of eye and hand as children push the cord through the hole in the bead. Ball games of all kinds are fun for both boys and girls.

INCREASING DESIRE TO READ

USING A CATALOG

MATERIALS: Mail-order catalogs, one for every two children, if possible.

A worth-while pre-reading activity can develop from giving large mail-order catalogs of various types to a pair or group of children.

Have the pair skim through the book looking for one thing that each would most like to have. Children can circle the chosen items in pencil.

In the process of looking through the book most children will become fascinated with it. Allow them to return to the catalog again and again. They will relate the words under the pictures to the items pictured, and may ask you to read the text. Pupils' strong interest in their chosen object will lead them to look carefully at the words, studying them and memo-

BEHAVIORAL OBJECTIVES

- look through a mail-order catalog with another pupil, circling desired items
- re-examine the circled pictures, as well as the words under them
- memorize and tell some of the words under circled pictures
- remember and tell words under other pictures

rizing their appearance. Wanting to know more about their selection, many will learn to memorize the words under the picture. Curiosity will cause pupils to try to read what the book tells about the other pictures too.

MAKING PICTURE BOOKS

As children develop in visual perception and motor control through the activities described on the previous pages you will observe a corresponding improvement in their drawings and paintings. Many pupils will improve in ability to produce recognizable objects and actions and pictures that tell stories. Others will develop in selecting lovely colors and blending them with interesting strokes and swirls into impressionistic shapes. The creative artist's purpose may be to communicate his own idea, or he may simply strive to stimulate responsive feelings and ideas in others. Although you may sometimes ask children to paint a picture on a specific subject, such as rain, you may also remind them to make the painting as beautiful as possible, with lovely colors and shapes.

After each painting experience display the pictures and have children select some of the ones they would like best "to save." When you have accumulated these pictures you might say:

*Books have printing on the covers as well as inside them.
Let's look at some of the books on the library table.*

Pick up a book that children have particularly enjoyed. Indicate the title on the cover and point out that the printed words stand for the name of the book. Ask if they remember the name of the book. If a child replies the book is about "the three bears," (and if it is), agree with him and point to each word as you read the title on the cover. Repeat this process for several favorite books of the children.

CHOOSING TITLES—DICTATION

MATERIALS: Cardboard covers, rings, and a punch.

Place the selected pictures between cardboard covers, punch holes along one side, insert rings, and say, "Now we have made a book of pictures. What shall we name our book?"

BEHAVIORAL OBJECTIVES

- select ten or twelve favorite pictures for class book
- tell about familiar books, giving their titles
- tell that a title is the name of something, such as a book

BEHAVIORAL OBJECTIVES

- suggest titles for class picture book
- tell that a word is made up of a row of letters

- tell that there are spaces between words
- tell that the first word in a title is at the left side of the cover
- point to the words in a title as they are read aloud by teacher
- tell that there is one spoken word for each printed word

Elicit several titles, such as:

Our Kindergarten Picture Book
Our Best Drawings
Our Own Book

Write the name selected by children in manuscript writing on the cover of the book, while they watch the process. Comment that you are writing the first word in the name at the left of the cover. Tell them that each word is made up of a row of letters, and that you are leaving a space between each word. Count the words as you repeat the title aloud, and show that you have written as many words as you said.

Ask various children to come to the easel on which you have placed the book and point to each printed word as you read the title aloud. Perhaps some of the children will be able to repeat the title word by word in the same way. You are not expecting children to read the words, although some pupils may begin to do so. Your purpose at this time is to show that spoken words are related to printed words; that there is one spoken word for each printed word; and that you write and say words beginning at the left of the row and proceed toward the right.

Children may wish to make other picture books after an interesting experience, such as a walk around the block, a visit to the nurse's office, a party, or a picnic. Develop a name for each of these books and write it on the cover. You will find that they make an interesting record of the progress of the class in drawing and painting throughout the year.

Before long children may wish to make individual books of their own pictures. The drawings may be kept in personal folders, on each of which will be written a child's name as well as the title he chooses for his book.

RELATING EXPERIENCES—DICTATION

Show the children how to draw a picture in just the top half of a piece of drawing paper, leaving the bottom half blank so that you may write something below the picture. Suggest that pupils draw a picture of a favorite animal, toy, or story, and then bring the picture to you.

Write down what the child says his picture is about just below the picture. Encourage him to dictate several sentences.

BEHAVIORAL OBJECTIVES

- draw a picture in the top half of a sheet of drawing paper
- dictate sentences to teacher about the picture



For example, if George drew a picture of an elephant, the sentences under his picture might say:

I like elephants.

I saw some elephants at the zoo.

They eat peanuts.

BEHAVIORAL OBJECTIVES

- read dictation to teacher from memory, but not verbatim
- participate in discussion about a class event
- participate in dictating sentences about class event to teacher
- finish a sentence from an experience story begun by teacher

READING DICTATED EXPERIENCE STORIES

This activity may need several sessions.

Have the child “read” his dictation to you from memory if he can. Do not require verbatim recall, but reread the sentences for him several times while he watches you point to each word.

You may next develop an experience story without benefit of pictures. Suppose that Tony brought his turtle to school and that the turtle disappeared from its shallow pan while children were out on the playground. Pupils may dictate the following account:

TURTLE HUNT

Tony brought his turtle to school.

The turtle got out of its pan.

We looked and looked.

No turtle.

Then Fred found the turtle under his desk.

In developing the story of the turtle hunt, children first discuss what happened. Then they decide what to say first in the story. You may suggest, to get pupils started on the story:

I think Joe made a good sentence to begin the story when he said that Tony brought his turtle to school. Tell me your sentence again, Joe, while I write down what you say.

Ask the class to select someone who made a good sentence for the next part of the story, and so on until the story is finished.

Re-read the story, sliding your hand along as you point to each word from left to right. Tell children to notice the words

that begin with capital letters, and the periods at the end of each sentence. Say:

I'm going to read the story again, but this time I'll just read the first few words in each sentence and you may finish the sentence.

Tony brought his _____.

The turtle got out _____.

We looked _____.

No _____.

Then Fred found _____.

Each time you develop an "experience chart" with the class jot down the names of the children who are most interested in the activity, those who contribute sentences, and those who can remember and supply the endings to sentences. When the same word is used several times in a story, you may ask pupils to find the words that look alike. In the story "Turtle Hunt" the word *turtle* was used four times, not counting the capitalized word in the title. Children who can find the matching words easily may be good candidates for the reading group.

A fine book and record for motivating reading is *Little Bear's Pancake Party* by Janice, from the Scott Foresman First Talking Storybook Box. In this story, no one was able to make pancakes from the flour until Squeaky, the mouse, read the directions on the box.

Chapter Seven

Beginning to Read and Write

Through dictating titles and sentences about a picture he has drawn or an experience he has had, the child learns that each word he says can be written down or printed. Seeing printed text he realizes that someone has said something that has been written. Requesting that someone who can read “Read this to me,” the pupil learns that that person will say the words the print stands for. The child can point along the row of words as you read them aloud. Asking someone who can write to “Write this for me,” the child sees that the writer can also put down on paper the dictated words.

The discovery that print stands for language is one of the most important that a child makes, because it motivates him to learn a new mode of expression through which he can be educated. The youngster becomes curious about the process of reading and writing, and he, too, wants to read and write.

Reading and writing are best developed together. As listening and speaking are related skills by which the child learns to communicate orally, reading and writing are associated abilities by which a pupil learns to transmit thoughts in visual language. Through listening and reading, a youngster interprets the ideas of others; through speaking and writing he imparts to others his own concepts.

USING NAME CARDS

READING AND MATCHING PUPILS’ NAMES

MATERIALS:Two sets of identical tagboard cards for names of class.

A duplicate set of the name cards presented to the children early in the year (see Chapter Three) may now be used for matching activities in which children learn to recognize their printed names.

Present the duplicate name cards to children with a little fanfare, for example:

Just think! Now you’re big enough to learn to read and write your own names. Maybe a few of you can already do so, but you can have fun with the rest of us too.

Enthusiasm is catching and makes a big difference in the child’s reactions to a learning situation.

BEHAVIORAL OBJECTIVES

- match individual name card to a duplicate card set up somewhere in the room
- bring duplicate name card to show teacher
- stand to indicate recognition of duplicate name card displayed by teacher

Ted

Ted



Scatter the duplicate cards around the room on the chalk ledges or floor. Children are to take their name cards with them, find the duplicates, and bring them to you. Nod approvingly if pupils have matched cards correctly. If not, point out the letters that are different and have the youngsters search again. Many children match the capital letters first. Show *Jane*, who brings you *June's* or *Jim's* card, which part of the word she needs to look at. Praise her for recognizing the *J*.

After children have matched the cards correctly, ask them to be seated. Shuffle the duplicate cards and expose them one by one. Pupils are to watch, and when one sees his name he stands and shows his own card for a moment. You may not be able to give turns to everyone in one sitting. Set aside the used cards and repeat the activity at other times until all children have had a turn.

COMPARING NAMES

MATERIALS: Children's name cards.

At another time you may tell children to look carefully at their name cards. Then ask:

Who has the longest name? Who has the shortest name?

(It may be necessary for *Christopher*, *Catherine*, *Elizabeth*, and *Genevieve* to stand side by side displaying their cards while the class decides whose name is longest.) Someone who counts well may count the letters to make the final decision. Have the counter touch each letter from left to right as he tallies the counting. (*Ed*, *Vi*, and *Jo* may share honors for the shortest name.) Have someone tell the group how many letters are in these names.

Then ask those whose names have *three letters* to stand. (*Tom*, *Jim*, *Sue*, *Ann*, and *Roy* may next take a bow.) Vary this activity in any way you wish. Ask children to see if their names contain double letters, letters that are alike, as in *William*, *Sally*, *Ann*, *Harry*, *Bess*, or *Patty*.

Have the two Marys stand to show that their names are followed by a second capital letter. Tell the class that the second capital letters in *Mary A.* and *Mary S.* stand for their

BEHAVIORAL OBJECTIVES

- compare length of class names, and decide who has the longest
- count letters in name
- decide who has the shortest name
- stand if name has two letters
- stand if name has three letters
- scrutinize names for double letters
- stand and show card with pupils who have duplicates of first name
- tell last name

last names (*Mary Allen* and *Mary Smith*) so that we can tell their names apart. The second capital letter as in *John J.* and *John S.* would stand for their last names (*John Jones* and *John Scott*).

Take a few minutes to inquire whether all children know their last names. Surprisingly, there are often a few who cannot tell their last names, and occasionally a child may not know even his own first name. This pupil has to learn it in kindergarten, since he has always been called *Junior*, *Brother*, *Bud*, or *Hon* at home. In some extreme cases he may not have been called anything.

READING CHILDREN'S NAMES

MATERIALS: Two sets of class name cards.

Ask pupils to cover their name cards on their tables. Then scatter the duplicate names around the room as suggested on page 186. This time have children find their names without benefit of seeing their own cards. Shuffle the duplicate cards and expose them one by one. Have the child who recognizes his name read it aloud.

Practice again with children who still do not recognize their names. You may do this in a small group or individually.

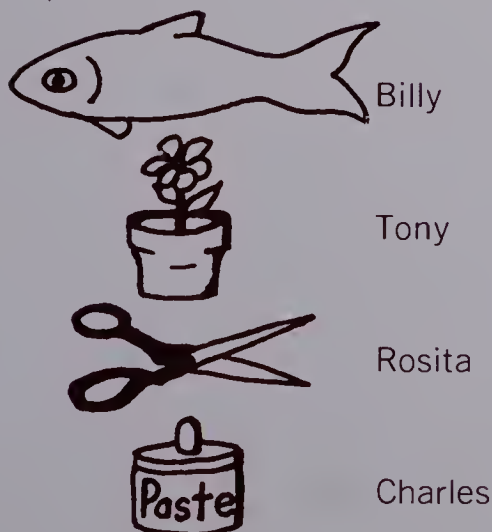
In time you will notice that a few youngsters are beginning to recognize not only their own names, but also the names of some of their friends.

Make use of the duplicate name cards in many practical ways. Put the cards on the hooks where the coats are hung, until children have learned to identify their own hooks. Occasionally call on a child in "Sharing Time" by holding up his name card instead of saying his name. You can have a permanent place on the board to assign daily or weekly little jobs. As in the illustrations, these will indicate, for example, that Billy is to feed the fish, Tony is to water the plants, Rosita is to pass the scissors, and Charles is to pass the paste. Change names and assignments frequently.

If the kindergarten has its own toilet room, a child may stand his name card on a small grooved shelf by the door before he enters the room (or near the door to the hall) so that the teacher knows where he is. Children will then know the

BEHAVIORAL OBJECTIVES

- find name card in the room from memory
- recognize name card when shown by teacher and read name aloud
- recognize the name cards of friends and read names aloud
- identify individual coat hook from name card
- take turn in "Sharing Time" by reading name card held up by teacher
- identify daily or weekly tasks from reading name and picture





room is occupied and the teacher will know who is there. As the child returns to his table he will pick up his name card to indicate that the room is now vacant. Children will soon learn to take care of their toileting independently without barging in on each other. Since kindergarten rooms differ in their physical arrangements and schedules, each teacher may find many practical and unique uses for name cards.

WRITING PUPILS' NAMES

MATERIALS: Unlined drawing paper, pencils or crayons.

BEHAVIORAL OBJECTIVE

- begin to write name, using name card for a model

While children are learning to read their names they may also begin to learn to write them. Give each child several unlined sheets of drawing paper. Let pupils experiment in drawing their names freehand, using the name card as a model. They may practice as often as they wish on the extra paper. At this time avoid suggestions about how to write the letters, except to say:

Do you remember when we drew pictures with different kinds of lines: straight lines, long lines, short lines, circles, part circles, bars, and slant lines? You'll see some of those lines in the letters of your name. Draw each letter so that your name will look just as it does on the name card.

Pencils should be sharpened frequently, and each child should have a clean, soft eraser. If you prefer crayons, have children use them, but erasures are smeary and discouraging when crayons are used.

Watch children as they experiment, because their approach will give you insight into writing problems that may develop later when pupils actually learn to write. At this stage writing the name should be as free and joyous an activity as drawing a cat, a dog, a house, or anything else that children like to draw. You may notice that some children will draw from right to left. Others may begin with small letters which get larger and larger until the child runs out of paper before he finishes the name. Some children may reverse letters or omit one or more. Notice how pupils hold their pencils or crayons. Are their faces contorted and tongues protruded as they try? Do they press down very heavily on the paper, or do they make very faint, thin lines? Is the name well centered on the paper

BEHAVIORAL OBJECTIVES

- adjust grasp of pencil and size of writing to teacher's suggestions
- trace each letter on name card with finger before writing name
- identify drawings by writing name on the back
- write name on the chalkboard
- use chalkboard for writing name when leaving for the toilet room, erasing name when returning
- write name from memory
- write last name, capitalizing the first letter

or is it drawn very tight and tiny in one corner? How often do they need to erase? Children who erase frequently will find it easier to practice at the chalkboard where erasures can be made easily.

Notice the child's preferred hand, but remember that it is unwise to try to change his preference. Review Chapter Six, pages 173-174, in regard to determining hand preference.

Praise all the children's attempts by saying that they did very well and that you're really proud of them. On following days speak to individuals with suggestions and words of encouragement. Say:

If you hold your pencil a little looser, you'll find it easier to write your name. You have a nice big piece of paper, Judy. You can make your name much larger if you like. Watch the second letter, Bert. You forgot to put it in last time. If you'll write a little smaller, you can get all the letters in your name on the paper, Christopher.

Accompany each suggestion with a smile, and be generous in praise for any nicely formed letter. Say to the class:

Sometimes it makes it easier to write your name if you trace each letter on the card with your finger before you write it, like this.

Demonstrate and give individual help as needed.

As children grow in ability to copy their names, using the name card, suggest on an individual basis:

You did so well I think you can write your name now, without looking at the name card, Bill. Take another sheet of paper; cover your name card so you can't see the letters, and try to write your name. See if you can remember how it looks.

Let children take their time about doing this. Some names are easier than others to write, and youngsters vary in their visual memory and motor control.

As soon as children are able, let them begin to identify their drawings by writing their names on the back of the paper. They should use their ability to write their names in many useful ways. Pupils can write them large or small, adapting the size to the space they have.

Almost all children enjoy using the chalkboard and should have an opportunity to alternate writing on paper with writing with chalk. If your room does not have a chalkboard you may be able to borrow a small portable one. Children may now write their names on the chalkboard by the toilet door instead of using name cards. They erase the name when they leave the toilet room.

Those pupils who have learned to write their first names easily may now wish to write their last names too. On an individual basis, you may quietly exchange a child's name card for a longer card on which you have written both his first and last names. Let him practice writing both names, using the same procedure he followed in learning to write his first name. Not all children will be ready to write both names.

LEARNING THE ALPHABET

MATERIALS: Classroom Display Cards, Manuscript and Cursive Letter Forms, for use with *Writing Our Language*.

Although children can learn to read and write their names without knowing the names of the letters, they like to know the letter names. It is time now to use the alphabet which you probably have already placed around the walls of the classroom. Say:

Let's look at the letters around the walls of our room. These letters are called the alphabet. Every big letter has a small one under it. (Point to several.) We call the big letters capital letters. Perhaps a few of you already know the names of some of these letters. Who would like to help by telling us some letter names?

LEARNING SEQUENCE

MATERIALS: Classroom Display Cards, Manuscript and Cursive Letter Forms. "Alphabet Song," from the Listening Activities Record, side 2, band 2.

Point to the capital letters in alphabetical order, pausing a moment at each letter. Ask for volunteers to name the first one. If no one can, name the letter yourself and go on to the next one. Many children have learned to name a few capital letters on their ABC blocks at home. At this time you may

BEHAVIORAL OBJECTIVES

- sing "Alphabet Song" with group, as teacher or other pupils point to letters on alphabet cards
- recognize individual capital letter of name, standing by it at the wall
- tell initial capital letter of name when called upon

- stand when initial letter of name is called, as the class sings "Alphabet Song"
- name the capital letters of the alphabet in sequence
- point to letters on the alphabet card as the class sings the song

quickly assess the achievements of children in this respect. Say:

I'm glad to see that some of you have already learned the names of the letters. A good way for all of us to learn the alphabet is to sing it. Listen while I play the record of "Alphabet Song."

Sing the song slowly with the record as you touch each letter with a pointer. This song is an old familiar one, but it is so helpful in learning the alphabet that it will probably endure for many more years. The rhyme is as follows:

A/B/C/D/E/F/G/

H/I/J/K/

LM/NO/P/

Q/R/S/T/U/and/V/

W/X/and/Y/and/Z/.

Now I know my A/B/C/s.

Tell me what you think of me.

Since the letters *LM* and *NO* are grouped for one beat and the letter *W* takes two beats you will probably have to do the pointing in time with the rhythm until children have learned the song. Then you may call on competent youngsters to have a turn at pointing to the letters while the class sings.

On another day ask children to look at the capital letters with which their own names begin. Have them find and name their own initial letters and stand by them at the wall. Those who stand by some letters, such as *B* and *J*, may find their space a bit crowded, as there are many names that begin with those letters (Bobby, Billy, Ben, Barbara, Beatrice; John, Jane, Jean, Joanne, Joseph, and so on).

Some letters may have no representatives, such as *X*. Sing the song again while children point in turn to their own capital letters.

Have pupils take their seats, and call on individuals in mixed order to say, "My name begins with capital *S*," or whatever.

In a variation of the procedure you may have each child stand momentarily when his letter is called, as children sing the alphabet song. Youngsters enjoy popping up and down at

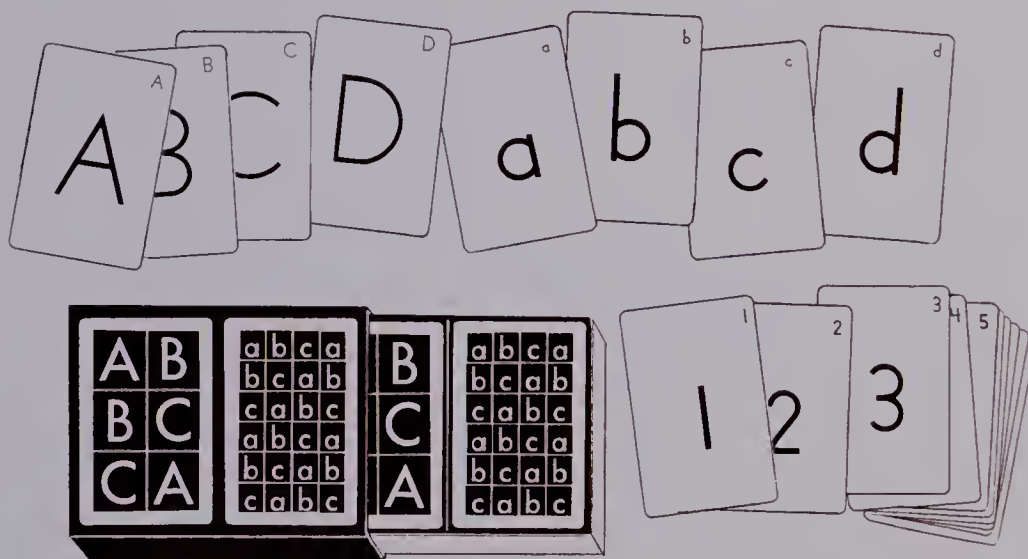
the signal of their letter. Since it is hard for young children to sit still very long, this activity adds interest and fun to learning the alphabet.

BEHAVIORAL OBJECTIVES

- match these small and capital letters: C c, O o, S s, V v, W w, X x, and Z z
- recognize these small and capital letters: K k, F f, J j, I i, T t, U u, and Y y
- match the small letters that have quite different capital forms: A a and B b
- recognize a specified small letter in first name, telling how many times it is used
- define *spelling* a name as saying all the letters, one by one, beginning with the capital letter
- repeat letters of name after teacher and touch each letter
- turn name card over and spell name from memory

LEARNING CAPITAL LETTERS, SMALL LETTERS, AND NUMERALS

MATERIALS: *My Pictionary*. Two sets of alphabet cards with numerals and letters, in the Language Activities Kit. Name cards. Classroom Display Cards, Manuscript and Cursive Letter Forms.



Explain that each capital letter has a small letter which has the same name as the capital. Refer to the Classroom Display Cards again, singing the song while pointing to the small letters. Then ask:

Which capital letters have small letters that are exactly the same shape as the capital letters?

Since children have had experience in noting differences in size when the shape is kept the same (see Chapter Six, page 168), they should be able to find several. [C c, O o, S s, V v, W w, X x, and Z z] Note that some small letters are very *nearly*, but not *exactly*, like the capital letters. [K k, F f, J j, I i, T t, U u, and Y y]

Then ask which capital letters have small letters that are quite *different* in shape from the capitals. Ask children to point out such letters as they recognize them. Have them refer again to their name cards and look at the small letters that follow the capitals. Ask who can see a small *a* in his or

her name. (Margaret may find small *a* twice.) Continue with other small letters, a few at a time. You might include *B b* if you have a Bob or Barbara.

Tell pupils that saying all the letters in their names one by one, beginning with the capital letter, is called *spelling*. You may pass among children individually. Spell a name orally for a child as he points to each letter. Then ask him to spell the name orally as he touches each letter. After this, have him turn the card over and spell the name from memory. This will teach the meaning of *spelling*. Children who have had trouble in learning to write their names from visual memory alone may succeed when they can name the letters, remembering how the spelling sounded, as they copy them and write them from memory. Auditory memory often aids the child who has poor visual memory.

These lessons will require many sessions. Learning to name both capital and small letters of the alphabet may take some children several weeks, and others may not master the entire alphabet during the year. A set of alphabet cards with capital letters and another set with small letters can be used from time to time to see how well children are progressing. Shuffle the cards and expose the letters one by one, asking children to read the letters. You may do this in groups or individually. There is no need to rush children. Short periods of practice with only a few letters at a time, with other kindergarten activities interspersed among the practice periods, are better than a mass effort to teach all children all the letter names in a brief time.

Project a letter from your set of alphabet letter cards onto the board or a large sheet of paper with an opaque projector. Ask boys and girls to come up for a turn individually. Have them trace the letter with a piece of chalk. When the light in the projector is turned off, the chalked letter will remain on the board. This method often helps the child who may have poor visual perception of letter shapes, or who may need to improve in motor control. Use the projector chiefly with small groups who have difficulty, as it takes time to give everyone turns, and not all children need the extra practice.

As children learn to name and trace the letters, have them learn to write the letters, too, drawing freehand on un-

lined paper or on the chalkboard.

Use the same method with the numerals.

After some of the youngsters can copy or write both capitals and small letters, give them an opportunity to write sentences by transcribing words from *My Pictionary*. Write the beginning of a sentence on the board, such as:

I want a _____.

I like _____.

For a pet I want a _____.

My father is a _____.

Children may copy the beginning of the sentence and finish it with words transcribed from *My Pictionary*, such as:

For a pet I want a turtle.

My father is a dentist.

ABC books with their large, brightly colored letters, catchy jingles, and pictures are also helpful. *A Is for Alphabet* by Cathy, Marly, and Wendy is an excellent one. It is in the Scott Foresman First Talking Storybook Box. A participation book is *Brian Wildsmith's ABC*, from *Invitations to Story Time*.

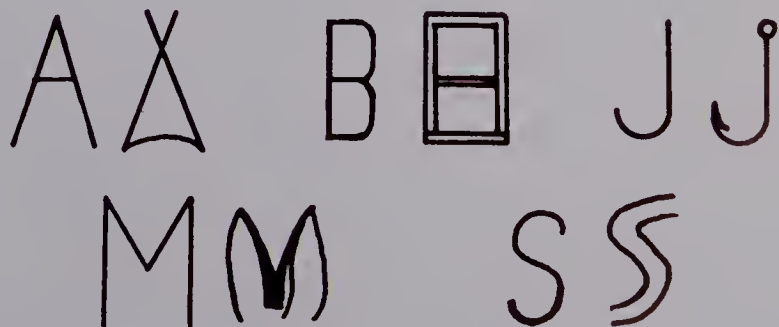
ABC blocks are fun to work with too. Let a child see how tall a tower he can build, and whether he can tell you the names of the letters on the blocks before he knocks down the tower.

BEHAVIORAL OBJECTIVES

- associate familiar objects with shapes of given letters
- suggest familiar objects to match other letters

ASSOCIATION OF SHAPES

In order to achieve the frequent repetition needed to teach the alphabet, try many approaches. Use association of familiar objects with letter shapes. For example, the capital letter *A* looks like an Indian tepee, *B*, when written in a block style, can seem to be a window, *J* is similar to a fishhook, *M* has a shape close to that of rabbit's ears, and *S* resembles a winding road.





Small *d* looks like the musical half note, and *h* can be drawn to resemble a side view of a chair. You can probably devise many more, but the most fun is to get children involved in thinking of similarities and suggesting some.

ALPHABET PARADE

MATERIALS: Poster paper, crayons, sticks.

- BEHAVIORAL OBJECTIVES
- participate in group planning for "Alphabet Parade"
 - find correct place in line and help others if they need it
 - parade with group, carrying poster

You can teach the alphabet by assigning one letter to each child, written on a poster as a capital letter on one side and small letter on the other side by the pupil himself.

Plan together for an "Alphabet Parade," in which children can carry posters attached to sticks. Pupils will love the hubbub of getting into alphabetical order and will help each other (to a fault). They may even enjoy parading through the school, visiting other classrooms. If you have more than twenty-six pupils, some may carry posters with numerals.

The First Talking Alphabet by Forrest Fernkopf, Meryl Johnston, Andrew Schiller, Marion Monroe, and John Manning can be a very useful tool in teaching auditory discrimination, as well as the alphabet. These materials include records, picture cards, Duplicating Masters, and a teacher's instruction booklet. They teach children to identify initial and final consonant sounds in spoken words and to associate these sounds with letters that commonly represent them in written words. Recorded programmed instruction in identification of an initial or a final consonant sound is presented on one side of a record. As the record side is played, children listen and respond. If pupils give the correct response they know immediately that they have done so.

Each listener has before him a card which enables him to respond to the directions given by the voice on the record. The picture card carries the same number as the record.

As a child responds to the record he *hears* the sound; he says the sound; he sees the letter as he traces the flocked capital and small letters with his finger.

After the programmed instruction, the child independently applies his knowledge of initial and final consonant sounds by marking the appropriate copy of The First Talking Alphabet Masters.

Of course, you will carry on the usual kindergarten activities while children are learning to name and write the letters of the alphabet.

BEHAVIORAL OBJECTIVES

- learn from cards the safety words STOP, GO, WALK, DON'T WALK, DANGER, BUS STOP, EXIT, KEEP OFF
- recognize the words in pictures
- learn from signs on doors the words *men*, *women*, *boys*, *girls*
- read certain words on sign cards when they are presented in mixed sets

LEARNING SAFETY SIGNS

MATERIALS: Twelve word cards containing safety signs printed in capital letters, with pictures on reverse side, in Language Activities Kit. Two copies of Set 1 and one copy of Set 2.

Children should learn to read safety signs early as a protective measure. Have pupils learn the signs one set at a time, with an interval of several weeks between each new set.

Set 1: STOP, GO, WALK, DON'T WALK

Set 2: DANGER, BUS STOP, EXIT, KEEP OFF

Turn the word cards over to show the illustrations on the back as you help children associate the words STOP and DON'T WALK with red, and GO and WALK with green. After pupils have become familiar with these signs, have them tell where and when they are used.

Continue using the four sign cards by placing them on a table, face up, with the words showing. Ask for a volunteer to read the words. Have him turn each card over to check with the picture on the opposite side to see whether he has read correctly. Do this several times, until he can read the words correctly, while the others watch. The signs in Set 1 have raised lettering so that children can run their fingers over the letters and learn tactually as well as visually. Continue on successive days until all children have had a chance to read and check. Use as many lessons as you need for each set of four signs until the words have been mastered. Then mix Sets 1 and 2, and have volunteers read as many words as they can remember. This learning procedure will help you to select children for the reading circle.

Two copies of Set 1 have been provided because of the importance of the words to the physical safety of children. Boys and girls can work in pairs with these safety cards.

Once the class is familiar with the safety signs, encourage pupils to act out crossing streets, using the signs.

Other words that children should learn to read are *men*, *women*, *boys*, and *girls*. Walk through the school with your class and point to these words on the appropriate doors.

LET'S WRITE A LETTER

BEHAVIORAL OBJECTIVES

- suggest ideas for a group letter to parents
- contribute sentences to the letter
- help organize the letter by suggesting which sentences would sound best at the start, middle, and end
- give an opinion about completed letter
- write the personal part of the salutation
- sign first name to the letter
- sign last name, if possible

MATERIALS: Dittomaster and paper.

It is never too soon to give practice in writing letters, so why not try a group letter? Discuss some of the things that your pupils might want to tell their parents or friends in the letter, letting them suggest all the ideas.

As the ideas come, write them on the board or on a large chart. Then, with children's help, rearrange the sentences in the best order, copying the letter over for inspection by the group.

Read the letter back to the class and ask for revisions. Make the changes if there are any.

When everyone is satisfied with the letter, you can type or copy it on a dittomaster, making a copy for each child to take to his family. A blank salutation, to be filled in by each child, with your help, will solve the problem of anyone who is without one or both parents. Signing their own first names will not only personalize the letters for children, but will make them something to save—perhaps to frame.

ASSOCIATING SOUNDS WITH LETTERS

A term that is being used with growing popularity is the word "auding." Auding is more precise than listening, as it refers only to language patterns and meaning. It connotes greater concentration and attentiveness, and is a more active process than listening.

Children need practice in auding, with special emphasis on discriminating the initial sounds of words.

Let's suppose that children have had a walk to the park, and they have dictated a story to you about their experiences. The story may begin with the sentence:

Today we walked to the park.

Call attention to the first sentence and ask children to read it

BEHAVIORAL OBJECTIVES

- read a sentence from memory
- find two words in a sentence that begin with the same letter
- tell whether two words, with matching beginning letters, begin with the same sound
- tell whether two words with different initial letters begin with the same sound

- tell whether three words beginning with two similar letters have the same sound
- tell which two of the three words have the same sound and which sound is different
- copy names of Mother Goose characters on board and pronounce each
- tell whether the two or three words of each Mother Goose name have the same or different beginning sounds
- tell whether the two or three words of each name begin with the same letter

again from memory, helping them if necessary. Ask children to find two words in the sentence that begin with *w*. Read the sentence again, pointing to and stressing the words *we walked*.

Explain that the words *we walked* both begin with the same letter and they both begin with the same sound. Have children say *we walked*, and listen to the beginning sound. Then say:

I'll say two more words. We worked. Do those words begin with the same sound?

Continue with such pairs of words as:

we washed	we wondered	we went	we wished
we waited	we waved	we woke	we painted

Are children alert enough to catch the fact that the words *we painted* do not begin with the same sounds? Tell children who detected the difference that they have very sharp ears. Say:

Let's see again how sharp your ears are. I'm going to tell you some things that are red. If I say red roses the two words begin with the same sound, don't they? But if I say red hair those two words begin with different sounds. Whenever I say two words that begin with different sounds hold up your hands.

red ribbon	red hat	red river	red radish
red raincoat	red ring	red robin	red rubbers

Praise children who were able to hold up their hands when they heard *red hat*. Continue with many other words such as:

Peter's pencil	Peter's package	Peter's pet
Peter's paper	Peter's party	Peter's parrot
Peter's pumpkin	Peter's drum	Peter's candy

If children have difficulty, you may need to say the pairs more slowly and ask if it is the same sound or a different sound after each pair.

You can make up any kind of word games you like. Sometimes the sounds in words that are unrelated in meaning may be easier to distinguish than related words. For example say:

I'm going to say three words: rabbit, rose, kitten. Which

two words begin with the same sound? (Repeat, if necessary.)

Write the names of some Mother Goose characters on the board, pronouncing each word as you write it:

Miss Muffet	Three Little Kittens	Tommy Tucker
Wee Willie Winkie	Little Lucy Locket	Old King Cole
Jack Spratt	Peter Piper	Baby Bunting

After each group of words ask:

Do these words begin with the same sound? Do they begin with the same letter?

IMPROVING AUDITORY PERCEPTION

Everyone, including adults, can improve his listening habits. Young children have been listening for quite a while by the time they reach kindergarten, but their ways of listening can still be changed. They need practice in focusing their attention on specific sounds and learning to differentiate and interpret what they hear by regular activities involving recognition of sounds.

Have fun with all kinds of sounds during activities in which you are stressing initial sounds of words and letters associated with the sounds.

MUSICAL SOUNDS

If there is a piano in your room, strike two notes and ask which note was higher—the first or second. Strike the same note twice with a soft stroke and hard, sharp stroke. Ask which note was louder, the first or second.

Have children march to music with quiet steps when you turn the volume of the record player down, and with loud stamping steps when you turn the volume up. “Do what the music tells you to do” is fun as children sway gently with slow dancing steps or whirl and dance in a lively way as the music changes from slow to fast time.

SOUNDS AROUND US

MATERIALS: Table, and a number of objects that can be used to make familiar noises. The objects may be: spoon,

BEHAVIORAL OBJECTIVES

- tell which of two notes is higher
- tell which of two notes is louder
- adapt movements to music that is quiet, loud, slow, or fast



BEHAVIORAL OBJECTIVES

- identify sounds made by hidden objects and guess how they were made
- make sounds with hidden objects for classmates to guess

pan, drum, drumsticks, spray can, pitcher of water, bottle of water, pan cover, glass jar, navy beans, scissors, paper, pencil sharpener, pencil, jingle bells, small dinner bell, toy xylophone, bicycle horn, and so on. Screen or partition.

There are different ways of conducting this activity, depending upon the facilities available. The method involving the least equipment is to hide your assembled objects behind a screen or partition. Try out the sounds ahead of time to insure their being heard throughout the room. A better way is to use the auditorium, placing your materials behind a curtain and making the sounds before the microphone, as the class sits in the first few rows of seats. If a tape recorder is available, this activity can be simplified by prerecording the sounds, with plenty of time between each pair. The tape can be played back at your convenience and used again many times. This way sounds can be amplified to make them easier to recognize. Say:

I'm going to put a screen around the table and make some sounds or noises using some of these things. See if you can guess what I used to make the sounds.

Step behind the screen and make these sounds:

Sharpen a pencil with the pencil sharpener.

Tap on the glass with the spoon.

Tap on the pan with the spoon.

Beat the drum once with the drumstick.

Ring the jingle bells.

Ring the dinner bell.

Strike the xylophone up the scale.

Pour navy beans into the jar.

Put the cover on the jar and shake the beans.

Pour water from the pitcher into the glass.

Pour water from the bottle into the glass.

Put the lid on the pan.

Toot the bicycle horn.

After each sound, step out from behind the screen and ask the class how they think you made the sound. Allow pupils to guess, show them the things you used, and repeat the sound if necessary.

Work with only a few of these sounds at any one session. Let various children go behind the screen to repeat the sounds. The toot of the bicycle horn, for example, may be quite different when produced by a child.

Remove the objects and have two children stand behind the screen. Ask each one to say “good morning,” and have youngsters identify the child who spoke first. Repeat with other children, sometimes choosing a boy and girl, sometimes two boys or two girls.

BEHAVIORAL OBJECTIVES

- respond to recorded sounds by raising hand in answer to teacher’s questions
- discriminate an identified sound from two sounds, telling whether it came first or second
- guess what the unidentified sound is

AUDITORY DISCRIMINATION GAME: WHICH ONE?

MATERIALS: Auditory Discrimination Game “Which One?” from Listening Activities Record, side 2, bands 3–8.

This game presents recorded sounds for children to identify. For example, the first two sounds heard will be those of someone knocking on wood and someone beating a drum. Tell the class that one of the sounds is that of a knock on wood. Pupils will hear the two sounds, and will then decide whether the identified sound (knocking on wood) was heard first or second. After this, children will try to guess how the unidentified sound (beating on drum) was made. Each two sounds are on a separate band.

Before starting, describe the activity to children, and tell them that they will respond to the speaker’s questions by raising their hands. Let children know that only one sound will be named. Pupils are to decide whether they hear it first or second. Play side 2, bands 3–8. If you do not have the record, the script for the recorded game is reproduced below. Here is the game.

BAND 3—sounds—knocking on wood, beating on drum

First, I want you to listen to someone knocking on wood.

(sound—knocking on wood)

Now here’s a musical instrument that sounds something like that.

(sound—beating on drum)

Now I’ll play both sounds, one right after another. Then see if you know which one is first.

(sound—knocking on wood)

(sound—beating on drum)

How many of you think the first noise was the knock on wood?
Raise your hands. How many of you think it was the second?
It was the first sound.

(sound—knocking on wood)

Did you recognize the second sound as a musical instrument?
It was a drum.

(sound—beating on drum)

BAND 4—sounds—crowing of rooster, quacking of duck
Now you'll hear animal sounds. One of them will be a rooster
crowing.

(sound—crowing of rooster)

(sound—quacking of duck)

If you think the rooster was first, raise your hands. How many
of you think it was second? The rooster was first.

(sound—crowing of rooster)

And you knew the second sound was a duck quacking.

(sound—quacking of duck)

BAND 5—sounds—bells, triangle

This time I'm going to play two musical instruments. One of
them will be a triangle.

(sound—bells)

(sound—triangle)

Did you think the triangle was first? Raise your hands. How
many think it was second? You're right. The triangle was
second.

(sound—triangle)

The first one was bells.

(sound—bells)

BAND 6—sounds—mooing of cows, bleating of sheep

The next two sounds are those of animals. One of them will
be sheep.

(sound—mooing of cows)

(sound—bleating of sheep)

Raise your hands if you think the sheep were first. How many
think they were the second sound? Yes. The sheep were
second.

(sound—bleating of sheep)

And the other sound was of cows mooing.

(sound—mooing of cows)

BAND 7—sounds—violin, guitar

Now I'll play two more musical instruments. One of them will be a violin.

(sound—violin)

(sound—guitar)

How many think the first sound was the violin? How many think it was the second? The violin was first.

(sound—violin)

Did you recognize the other sound as being a guitar?

(sound—guitar)

BAND 8—sounds—organ, piano

The last two sounds are also instruments. One of them is an organ.

(sound—organ)

(sound—piano)

Do you think the first sound was the organ? Raise your hands. You're right. The organ was first.

(sound—organ)

And I'll bet most of you knew the second sound was that of a piano.

(sound—piano)

SOUND-STORIES

MATERIALS: Sound-Stories, from the Listening Activities Record, side 2, bands 9–10.

This listening activity leads children from the familiar idea of telling stories about what they see to the new experience of telling stories based on sounds that they hear. Play side 2, bands 9–10, stopping for discussion between bands. If you do not have the record, the script from the recorded sound-stories is reproduced below.

Although the stories are named for your convenience, you will not want to tell children these names before they hear the sound-stories.

BAND 9

You know how much fun it is to look at pictures and then tell stories about what you see, but do you ever listen to sounds and then tell stories about what you hear? That's what we're going to do now. The sounds you hear will tell you about things

BEHAVIORAL OBJECTIVES

- identify consecutive sounds
- tell a story based on the identified sounds

that could happen in almost any town. Close your eyes and try to see a backyard with someone playing beside a wading pool. Can you see the water in the pool? The first sound you hear is the sound of a bouncing ball. Listen now, and see whether you can tell what happens to the ball. (sounds—bouncing ball, splashing water, barking dog, splashing water, shaking dog, bouncing ball)

BAND 10

Now let's go to another part of town, the part of town where the stores are. You'll especially enjoy this story if you close your eyes and picture everything that happens. It begins in a store where clocks are sold, and it might have happened to someone you know. Listen very carefully. (sounds—ticking clocks, someone winding a clock, a cash register ringing, coins dropping in drawer, someone wrapping a package, footsteps, a door slamming, footsteps, ringing of a soft alarm, someone unwrapping a package, ringing of a louder alarm)

The sound-stories are given briefly below, in the order of their appearance on the record. (The italicized words and phrases indicate the sounds heard.)

THE BALL AND THE DOG

This story happened on a nice, sunny day. A girl was *bouncing a rubber ball* on the walk near a wading pool. The ball hit a pebble and bounced into the middle of the pool with a *little splash*. She couldn't reach it. While she was wondering what to do, her dog came running out. He *barked* loudly and then he jumped into the pool with a *big splash*. The dog got the rubber ball, jumped out of the pool, and *shook himself* to get dry. The girl must have gotten a little wet when the dog shook the water off his coat, but even though the water was cold, she didn't mind. She started right in *bouncing the rubber ball* again. The girl probably thanked her dog and patted him.

THE CLOCK

One day a man was in a store buying a clock. There were many clocks in the store and some of them were *ticking*. He found one he liked and the clerk *wound* it up to make sure it was working. The man decided to buy that one. When the clerk was paid, he put the money in the *cash register* and *wrapped* the

clock. Then the man took the package and *walked out* of the store (*door opening and closing*). As he was *walking down the street*, a bell began to ring. For a second the man didn't know where the sound was coming from, but then he realized that it was the alarm on the clock he had just bought. He had to *unwrap* the clock and, of course, when he did that the *alarm sounded louder*.

You may wish to extend this lesson by asking children to write about a sound-story. They may imagine many delightful details, adding to what they have heard and discussed.

USING OTHER RECORDINGS

MATERIALS: Sounds I Can Hear—with charts and cards.

A set of recordings for young children is Sounds I Can Hear, produced in consultation with Ralph G. Nichols. It includes albums called "House," "Farm in the Zoo," "Neighborhood," and "School," all with authentic reproductions of common sounds.

One album in this set, "House," Volume One, presents familiar household sounds, such as those made by a vacuum cleaner, a saw, a hammer, a telephone ringing, a baby crying, a dog barking, grandmother humming, a drum beating, knocking, and a boy playing. Children pantomime to these sounds. They also learn to identify pictures representing the auditory images.

"Farm in the Zoo," Volume Two, provides identified animal sounds on side one. On the other side, children are given an opportunity to recognize the sounds before the narrator reveals what they are.

"Neighborhood," Volume Three, is best used after "Farm in the Zoo," as one of the games on side two has children differentiating animal sounds and those that are not animal sounds. A second game stimulates pantomime, as pupils make gestures suitable to the sounds they hear. The speed gradually increases as the various sounds are given, and this game can be hilarious as youngsters change their pantomime with each new sound. Side one steps up the listening experience. Children hear a sound and are given a chance to identify it before the narrator does.

BEHAVIORAL OBJECTIVES

- listen to house sounds and pantomime actions that produced them
- listen to farm sounds and identify them
- listen to neighborhood sounds and differentiate animal and nonanimal sounds
- pantomime neighborhood sounds
- tell a story about a sequence of school sounds, using picture clues

"School," Volume Four, provides Sound-Stories so that those children who are able can tell a story about a sequence of sounds they hear. Sequence Cards provide picture clues for them.

"House," "Farm in the Zoo," and "Neighborhood" have Picture Cards and large Picture Charts to use with the sounds.

Exercises and games of this type will help children build up a store of carefully listened-to sounds, from which they can draw clear and accurate auditory images.

NEAR AND FAR SOUNDS

Sometimes when an airplane flies by, have children watch and listen as the sound grows fainter and fainter as the plane disappears from view. Ask:

Did the sound get louder or softer as the airplane flew away? Did the plane look smaller or larger when it was far away?

Designate a place on the floor to be "the airport." Ask half the class to stand at the airport. The rest of the class may be airplanes across the room. Invite a child to be an "airplane" and to buzz louder and louder as he nears the airport and takes a "passenger" by the hand. Then have the airplane buzz softer and softer as he flies away to the back of the room with his passenger.

DISCRIMINATING AND PRONOUNCING THE SOUNDS OF WORDS

Ask the following questions:

Which one is a bug: a beetle or a bottle?

Which do you wash with: soup or soap?

Which do you do to a ball: cash it or catch it?

Which sails on water: a boat or a boot?

Which do you write with: a pen or a pin?

Which is money: a penny or a bunny?

Which is a funny man: a crown or a clown?

Which can fly: a bird or a bud?

Which is a color: back or black?

Which is fun to do: pay or play?

Which do you use on your hair: a comb or a cone?

Which do you learn at school: to weed or to read?

BEHAVIORAL OBJECTIVES

- differentiate loud sound of approaching airplane and diminishing sound of departing plane
- tell whether the plane looked smaller or larger as it flew away
- imitate sound of airplane

BEHAVIORAL OBJECTIVE

- discriminate two similar words in order to answer a question with one of them

Note which children have difficulty in answering a question. You may need to check the child further to determine whether his difficulty is in hearing or pronunciation. The child who says that a *bud* can fly may have trouble in auditory discrimination, in pronouncing the *r*-sound, or he may speak a dialect in which most *r*-sounds are omitted. It may be that he simply does not know the meaning of the word *bud* and is just taking a chance that it can fly. Whatever the cause, children who make errors in answering need further study.

DETECTING RHYMING WORDS

Ask children to tell what is incorrect in the following:

Jack and Jill	One, two.
Went up the stairs.	Buckle my slipper.
Little Bo Peep	Little Miss Muffet
Has lost her lambs.	Sat on a chair.
Bye, Baby Bunting.	Hey diddle, diddle.
Daddy's gone to town.	The cat and the guitar.

As youngsters identify the error, explain that the words you said didn't sound correct because they spoiled the rhyme. Ask pupils to complete the rhymes:

Jack and Jill
Went up the _____.

When children say *hill* indicate that *hill* rhymes with *Jill*, so now the rhyme sounds correct. In similar fashion explain that *shoe* rhymes with *two*, *sheep* rhymes with *Peep*, *tuffet* rhymes with *Muffet*, *hunting* rhymes with *Bunting*, and *fiddle* rhymes with *diddle*.

See whether children can think of a word that rhymes with:

boy hat day can kitten ball

The Noisy Book by Margaret Wise Brown is about a little dog named Muffin that got a cinder in his eye and had to wear a bandage that made him sightless. This humorous book explores Muffin's awareness of strange and familiar noises, including a mysterious GRRRRR GRRRRRRR (his own stomach growling).

The recording *Muffin in the City*, from another story by

BEHAVIORAL OBJECTIVES

- detect errors in common nursery rhymes
- correct the errors

Margaret Wise Brown, is highly recommended for children who are exploring the world of sound. Muffin hears noises in the house and other city sounds.

As you have observed the boys and girls in your group performing the various activities described in this book, you have undoubtedly formed an opinion of the abilities of the children in reference to one another. The next chapter will help you choose those youngsters who will probably succeed early in learning to read and write.

Chapter Eight

Assessing Abilities

TO TEST OR NOT TO TEST

Two mothers had parked near the kindergarten entrance to school. As they were waiting for their youngsters to be dismissed, they began a conversation. Said the first mother, "You know, they're giving the kindergarten IQ tests today."

Replied the second, "I'm glad to hear that. I'll have to call the principal and find out whether Jimmy will be able to go to Harvard. We have a Harvard tradition in our family."

Although tests are widely used today and the results of tests may open or close doors to many opportunities, it is to be hoped that no one will take the results of a kindergarten test too seriously or regard them as a fixed estimate of a child's ability.

Young children are not test-conscious, and nothing should ever be done or said by a teacher, examiner, or parent to arouse a dread of being tested. Test results measure only the performance of a child at the moment of testing, and never should be regarded in any other light. A pupil who performs well on a test demonstrates that he has ability at least as high as his rating on the test, but he may be able to do even better at another time in another situation on another test. A child who makes a low score on a test also receives a rating which shows only what he did at that time and place on that test. He, too, may do far better at another time. Tests are helpful for purposes of assessment and instruction. They sometimes uncover unsuspected difficulties that are easily corrected. One of the greatest fallacies with regard to tests is that they mark a child as forever slow, average, or superior. They do not do this.

Let tests be fun for children and use the results wisely. It is seldom wise to reveal a child's test score to anyone, even to the child, since it may change at another time. At no time should children feel a spirit of competition in taking tests. Praise generously every child's efforts. Wisely used tests are highly useful tools. By recognizing and avoiding the misuse of tests, you may find that they will improve and individualize your teaching by giving you a logical base for designing instruction.

Assessing the abilities and progress of your pupils is really a continuous process. Each daily activity presents an

opportunity for you to observe which pupils are competent and which ones need extra help to attain the goals of the activity.

You have observed how each child reacted on his good days and on days when he felt ill or emotionally upset. You've noted his special interests, as shown by his choice of kindergarten equipment and toys.

At the time you wish to form an early reading circle, you may want to make a special assessment of each child's abilities. The timing for this will vary with your situation. If you are selecting children to begin reading in the kindergarten, the time for the assessment may be at midterm or, in the case of an undoubtedly superior group, even earlier.

If you do not plan to have a reading circle in the kindergarten, perhaps you will want to make this special assessment during the last month or so of the school year, and pass on your findings to the first-grade teacher.

If you are a first-grade teacher in a school which has no kindergarten, you may wish to assess the children's abilities as soon as you are acquainted with them, in order to form appropriate learning groups for the slow, average, and superior youngsters.

The objectives or goals of many of the activities described in this book have been listed in the margins. These objectives have helped you form opinions of children's performance on the activities.

If you have made good use of your notebook or tape recorder, you probably have a record of the language used by your children. You have observed which pupils listen attentively and can follow oral directions in standard English, even though they may not speak standard English themselves. You have discovered which children have done well or have made unusual progress in the activities which stress visual and auditory perception. You have learned which youngsters show good motor coordination and control in their use of play materials and in their drawings. You also know those who have learned the names of the letters of the alphabet, those who can write their names, and those who have easily learned to read the safety signs.

You know individual interests in books, have noted the

children who enjoy and use the library table most frequently and those who contribute most in dictating "experience stories." You have identified the children who have expressed a desire to learn to read, either by action or in words.

With this wealth of information, rate children on their abilities in your judgment. Use a scale of one to five, from the least competent in the class (rating one) to the most competent (rating five) in the various skills that will contribute to success in learning to read and write.

The following abilities are usually considered as factors that promote success in reading and writing, although no one skill has been found which can in all cases predict and insure success. Even the most competent child, insofar as native ability is concerned, can become resistant and confused at some point in the learning process. He may also fail to live up to his potential if he has never acquired a desire or interest in learning to read. Sometimes personal problems may receive high priority in a child's life and distract him from academic progress. On the other hand, a child who is handicapped in some of the abilities that are related to reading may find a way to learn or a zeal or purpose in learning in spite of the handicap, and he may outstrip his better-endowed classmates.

RATING SCALES

MATERIALS: Rating scale for each child.

Your first activity in assessing the abilities of the children will probably be to fill in a rating scale similar to the one on the following page.

DIRECTIONS FOR USING SCALE

Type, draw, or have copies made of the scale for each pupil. Circle the numeral that shows your judgment of each pupil's ability with reference to the entire class. Try not to linger too long over your judgments as you fill in the ratings. Often your first judgment is the best one for this purpose. If you are not sure of your rating, simply place a question mark by it. Add all of the rating scores. The highest total would be seventy for a child who rates high in every ability.

RATING SCALE

Name _____

Date _____

Abilities that usually contribute to success in learning to read and write.

	Low	Slightly below Average	Average	Slightly above Average	High
Language					
Listening	1	2	3	4	5
Speaking	1	2	3	4	5
Vocabulary	1	2	3	4	5
Sentence syntax	1	2	3	4	5
Perception					
Visual perception	1	2	3	4	5
Auditory perception	1	2	3	4	5
Motor Control					
Gross motor control (large muscles)	1	2	3	4	5
Fine motor control (hand-and-eye coordination)	1	2	3	4	5
Beginning Skills in Reading and Writing					
Oral alphabet sequence	1	2	3	4	5
Reading printed letters in mixed sequence	1	2	3	4	5
Writing one's name	1	2	3	4	5
Reading word signs	1	2	3	4	5
Self-Control in Learning Activities					
Attention control	1	2	3	4	5
Cooperation	1	2	3	4	5

Rating total _____

Number questioned _____

How many scores did you question? Record the number of question marks at the bottom of the page. The larger the number of ratings you have questioned for a child, the less sure you are of that particular pupil's standing in the group, and the more interested you will be in finding his scores on the objective tests.

As you filled out the foregoing rating scale for each individual child you probably ran into some difficulties. You may have questioned some of the general terms that are used in ratings. General terms are often vague, because so many of the skills overlap.

Perhaps you weren't sure whether a child's good drawing ability, for example, indicated good visual perception or good motor control or both. Is a child who wiggles and twists less or more attentive than one who sits quietly, looking into your face with dreamy eyes? And is the little chatterbox who uses standard English, but always talks about something irrelevant to the activity, as good in language as a child who seldom volunteers, but who sums up an activity in concise but broken English? All the terms used in the rating scale require largely subjective judgment except the ratings on the alphabet, the writing of a name, and reading signs.

In spite of the subjective nature of teachers' ratings, they are often used as a criterion for establishing the validity of tests. A test, however good, measures only an hour or so of a child's performance, while the teacher makes her judgment after observing the child in numerous activities for many days. Nevertheless, teachers like the security of comparing their judgments with objective test scores. The combined ratings of teachers' judgments, plus test scores, give a better analysis of children's abilities than either assessment alone. Usually there is a high correlation between teachers' ratings and children's test scores. In cases where there is disagreement, however, further study of the child often leads to valuable discoveries that help teachers in planning instruction.

COMPARISON OF RATINGS AND TESTS

Teachers as a group (although there are exceptions) tend to overrate the abilities of youngsters who are attentive, polite,

cooperative, and eager to please. They tend to underrate the abilities of children who have behavior problems, who are nonconforming and impish, even though they may be creative and intelligent. Personal likes and dislikes sometimes affect judgment, too, even though teachers try conscientiously to be impartial.

On the other hand, tests tend to overrate the child who makes quick decisions, is impulsive and willing to “take a chance” when he isn’t sure which is the right answer. Tests may overrate the sociable child who compares his answers with his classmates, especially if the child sits near and copies the markings of a superior classmate who is usually correct. Young children have no feelings about “cheating”—they are just curious, sociable, and interested in what others are doing. Some tests favor the child from a suburban or middle-class home, who has an academic type of knowledge, rather than the child whose experiences are largely those of city streets.

Many tests tend to underrate the shy child who is a perfectionist and would rather skip an item than mark it if he is not sure. Often his uncertainty is a form of insecurity rather than inability. Tests may also underrate the nonverbal type of child who prefers action to talking.

Tests cannot detect a child who is slightly deaf, so that he doesn’t hear all the directions, or a child whose vision is blurred. They cannot detect a pupil who is reluctant to tell the examiner that he broke his pencil point. Such a child may fall so far behind the others that he cannot catch up, even when he finally gets another pencil. Sometimes a boy or girl fails a test because he is working on the wrong page of the test booklet, or doesn’t follow the right row of pictures in answering test questions.

Expert examiners can often forestall many of these testing difficulties, especially if they test the children in small groups and can spread pupils out at their tables to prevent copying. With a small group the examiner can also be alert to the problems of individuals as they occur. Experienced examiners avoid children’s fatigue by dividing a test into several sessions, stopping each session for a rest period before the youngsters become tired. It is easier for the examiners to win and hold attention with a small group.

Although neither teachers' ratings nor test results are infallible, they both offer data that will help the teacher select children who will be likely to succeed in the early levels of reading and writing.

A test is simply a measure of a child's performance in an established situation, in which his success may be given a numerical score. The teacher then ranks the scores of the children, beginning with the highest score at the top of the list and on down to the lowest score at the bottom. The middle score is found and designated as the class *median*. The teacher then finds the pupils whose scores are above or below the median score. An easy method is simply to divide the ranked list of scores into fourths. Pupils whose scores are in the top fourth of the list may be given the rank *High*. Those whose scores are in the bottom fourth of the list may be given the rank *Low*. Those in the middle half of the list may be given the rank *Average*, or if the teacher wishes, she may divide the average scores into *High Average* and *Low Average*.

An *established situation* is simply a situation in which the directions, items, and materials are the same for all children. For young children, individual tests are usually better than group tests. If group tests are given, the groups should be kept small. The suggested informal tests that follow are indicated as group or individual tests. Take a month or so to give the informal tests. It will be helpful to you to have a teacher's aide, if possible, while you are giving the tests to individual children.

INFORMAL TESTS OF LANGUAGE

MATERIALS: Story.

LISTENING TO A STORY AND RECALLING DETAILS

You will work best with small groups for listening to a story and individual tests for recall.

Find or make up a short story something like the one on the following page.

You may change the story setting to fit the environment of the class, whether rural, suburban, or urban, and change the details and questions as you like.

TAFFY

Tom had a good little yellow dog named Taffy. Taffy lived with Tom in his apartment in the city. Every day Tom took Taffy for a walk in the park. They always stopped at a pet store on the way, so that Taffy could look at the little dogs in the window. Taffy always barked happily when he saw the little dogs, and they barked back at him.

One day somebody left the apartment door open and Taffy got out and ran away. Tom looked everywhere. He walked up and down the streets calling, "Taffy, Taffy. Here, Taffy." At last he heard a dog barking.

Tom said, "Now I know where Taffy is."

Make up ten questions about the story. For example:

1. What was the boy's name?
2. Where did he live?
3. What was the dog's name?
4. What color was the dog?
5. How often did Tom take his dog for a walk?
6. What did they see on the way to the park?
7. What did Taffy do when he saw the little dogs?
8. How do you think Taffy felt when he saw the dogs?
9. How did Taffy get lost one day?
10. Where did Tom find Taffy again?

The test questions should be given individually. To save time, however, you may read the story to two or three children at once. Then call on pupils to come to you individually and whisper their answers to the questions softly so that no one else can hear. Some may need help to infer that the lost Taffy had run to the pet shop.

The score for each pupil is the number of correct answers. Children will vary in the language they use to answer the questions, but each answer must express the detail given in the story. For example, the child may say that Taffy felt *glad* instead of *happy* when he saw the dogs.

LISTENING AND FOLLOWING DIRECTIONS

MATERIALS: Individual papers with ten scattered line drawings of stick figures. The pictures represent a boy, man, woman, girl, cat, house, tree, dog, flower, and teapot. Three chalkboard pictures: a boat, a cup, and a hen.

Give each child a sheet of pictures. Let children examine the pictures and identify them on the paper as you name them in mixed order. Then name the pictures on the board. Say:

Turn the sheet of paper face down on your table so that you can't see the pictures, like this. (Demonstrate.) Now, I'm going to tell you to mark over some of the pictures with a cross like this, or with a line under a picture like this, or with a ring around the picture like this.

Demonstrate each marking with one of the three pictures you drew on the board as you say, *cross*, *line*, and *ring*.

Wait until I say, "Turn over the page" before you begin. I will tell you so many things to do that you may not remember all of them, but do as many things as you can remember. Ready? First, draw a cross on the boy and another cross on the girl; next, draw a line under the house, and another line under the tree; last, draw a ring around the cat and a ring around the dog. I'll say again what you are to do, so you may have another chance to listen carefully. (Repeat the instructions.) Now turn over the page and do it.

Smile reassuringly at any children who look crestfallen because they have forgotten how to mark a picture, and when pupils are finished ask them to write their names on the back of the page. Collect papers and say:

You all did very well. It doesn't matter if you couldn't remember everything. You got a lot correct.

The score is one point for each picture *correctly marked*, and one point for each picture that was left *correctly unmarked*. The highest possible score would be *ten*. If the child is able to associate the two objects to be marked alike (boy and girl are *children*; house and trees are *often seen together*; and cat and dog are *pets*) as he listens, he will be able to

remember them as three commissions rather than six separate objects. Forming associations while listening is a characteristic of good listeners, and even at the kindergarten level a few children spontaneously do this. This test will indicate how well children can listen and follow oral directions, which they may, or may not, organize mentally while listening.

SPEAKING SPONTANEOUSLY IN SHARING TIME

MATERIALS: Notebook or tapes for recording speech.

An informal test of speaking may be done in the normal process of "Sharing Time," when children talk in their customary way as they show an object or tell a bit of news.

Take down verbatim what each child says, or, if you have a tape recorder, use it for several consecutive days. It may take a week or more to get around the class. If a pupil customarily has nothing to show and seldom volunteers, you may give him a small, interesting toy to show, preferably a new one the class has never seen before. Encourage the child to tell what the toy is and what he thinks about it. In this way, you can lure the non-speakers in your class to say something you may record. Analyze your class notebook or tapes in order to get each pupil's score.

- The child volunteers to speak, without urging. He says at least one word or a sentence fragment.
... 1 point
- He gives one complete sentence.
... 1 point
- He gives two or more complete sentences.
... 1 point
- His speech is relevant to his topic, and the sentences or sentence fragments are related.
... 1 point
- He adds one or more descriptive details.
... 1 point
- He expresses *when*, *where*, or *why* ideas in one of his sentences.
... 1 point

Give one additional point for each of these:

- His articulation is accurate enough to be understood. (Score leniently.)
- His voice is expressive, not a monotone.
- He receives at least one comment from the class, showing interest.

In scoring the child's speech give him the number of points indicated in the first section, and add the extra points he earns in the second scoring section.

VOCABULARY IN PICTURE NAMING

MATERIALS: *My Pictionary*.

A good individual test of vocabulary can be made easily with *My Pictionary*. Select three pages, one from each section: *People*, *Animals*, and *Things*. Count the total number of pictures on the three pages, which will be the maximum score for the test.

Call each child to you individually and ask him to name all the pictures he can on each of the three pages. The total number of pictures named correctly on the "test pages" would be the pupil's score.

DEFINING WORDS

MATERIALS: *My Pictionary*.

An individual test would be to select four words from *My Pictionary* that are familiar to the class, such as *ball*, *tiger*, *truck*, and *doctor*. Do not show the picture at first, but ask each pupil individually:

What is a ball? What is a tiger? What is a truck? What is a doctor?

Give the child the following points in terms of his definition of the words:

Score 0 if the child does not reply, or merely answers, "You know, it's a ball" (repeating the word), or cannot point out a picture of the object when it is shown to him on a page of *My Pictionary*.

Score 1 if the child is able to point to the picture.

Score 2 if the child defines the object in terms of use:

A ball is to throw.

You play with a ball.

It is to roll.

A truck is to take things in.

It's to drive.

A tiger is to eat you up.

A tiger is to scare you.

A doctor is to give shots.

A doctor is to give medicine.

Score 3 if the child describes the object in some way:

A ball is round.

A ball has pretty colors.

A truck is like a car, only bigger.

A truck has wheels and a motor.

A tiger lives in a zoo.

A tiger is in a cage.

A doctor has a white coat.

A doctor has a bag of medicine.

A doctor is in a hospital.

Score 4 if the child gives the generic term for the object:

A ball is a *toy*.

A ball is a *toy* you throw.

A truck is a *car* that delivers things.

A truck is a *mover* that you move furniture in.

A tiger is an *animal*.

A tiger is a wild *animal*.

A doctor is a *man* who makes you well.

When you have a disease, a doctor is the *man* who knows how to cure it.

Score each word according to the table, giving the highest score earned for each word. Add the scores for the four words. Sixteen would be the highest score a pupil could make on this test.

SENTENCE LENGTH IN SPONTANEOUS SPEECH

MATERIALS: Class records (in notebook or on tapes).

Refer to the notebooks in which you have jotted down the child's spontaneous speech, or to the tapes made in the test situation described under "Speaking Spontaneously in Sharing Time" in this chapter. Count the words in the longest sentence or sentence fragment used spontaneously. This is the child's score for sentence length.

Do not count as one sentence the groups of sentences strung together with *and*. Many children (adults, too) have the habit of saying *and* between each sentence as a sort of filler. They may use *and* to save the embarrassment of a pause while they think of the next idea. You may count *and* in sentences wherein *and* contributes definitely to meaning.

Do not count *and* in this sample of speech:

"I've got a new dog and my daddy gave it to me and I named it Pal and it's just a little baby puppy and it's my birthday present."

Count as two words each, *I've* and *it's*. The longest sentence is: "It's just a little baby puppy." Score 7

Count *and* in sentences such as these:

"We went to the movie and saw a Disney picture about Bambi." Score 12

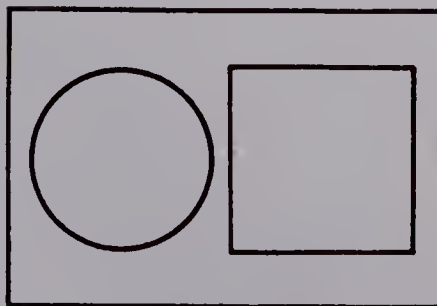
"I seen a fire and a fire engine come." Score 9

"My daddy and me went fishing." Score 6

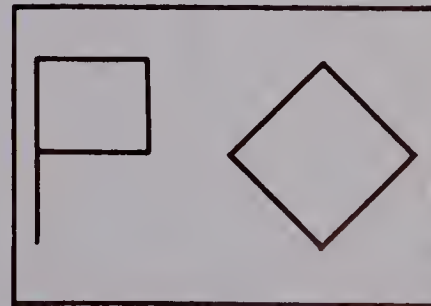
"We took some sandwiches and soda pop." Score 7

INFORMAL TEST OF VISUAL PERCEPTION

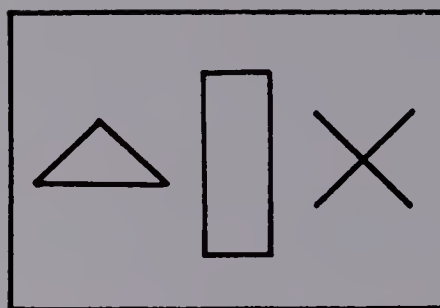
MATERIALS: Four cards, in the Language Activities Kit, four sheets of eight-and-one-half by eleven-inch drawing paper, and a pencil for each child tested.



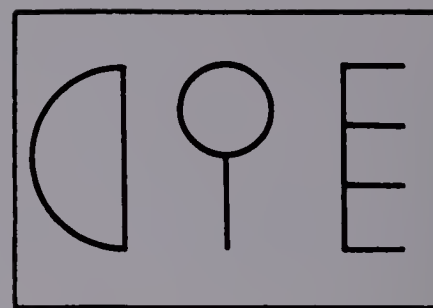
Card 1



Card 2



Card 3



Card 4

A simple informal group test of visual perception and memory requires the use of the four cards indicated above.

Give each pupil four sheets of drawing paper and a pencil. Have every child write his first name or both names on all four sheets of drawing paper. Say:

I'm going to show you a card with two pictures on it. Look at both pictures carefully, so that you can remember how to draw them. Then I'll put the card down and ask you to draw. Look!

Expose Card 1 for ten seconds. Remove it and tell children to draw what they have seen. After each child has finished or done as well as he can, have him place his sheet of drawings at the bottom of the pile of drawing papers.

Repeat the directions for each succeeding card, using the words *three pictures* instead of *two pictures* for cards Number 3 and Number 4.

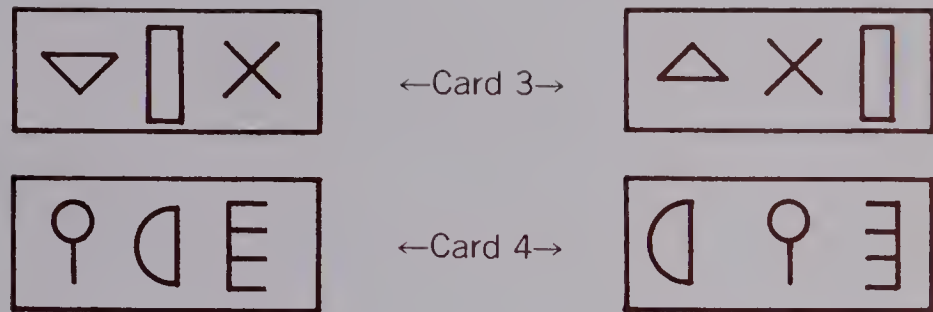
Allow one point for each of the ten shapes correctly drawn. Then allow one extra point for each card in which the shapes are in the correct position and sequence. The following examples are correctly shaped, but would *not* receive the extra point for position and sequence.

Card 1→



←Card 2→





The highest score that can be obtained on the test is fourteen. You will set your own standards for scoring the drawings. Score leniently, as long as the shapes are recognizable.

This test involves visual perception, visual memory, motor control, and to some extent a vocabulary of words for shapes, since many children will say to themselves “circle—square” and recall the shapes and sequence through verbal memory. The test also involves a certain amount of learning, since the children have experimented in drawing similar shapes. A test of this kind, however, is related in a positive way to learning to read and write.

INFORMAL TESTS OF AUDITORY PERCEPTION

MATERIALS: Fifteen word pairs.

RHYME

For this individual test prepare a set of fifteen word pairs, some of which rhyme and some of which do not, for example:

wall, fall	car, cot
cat, can	wish, witch
moon, spoon	fly, flew
ran, bang	hot, pot
horn, corn	honey, money
some, sun	so, see
quick, thick	kitten, mitten
dock, clock	

Call each child to you individually and say:

You know what rhymes are. Rhymes are words that end with the same sound. When I say Jack and Jill went up the hill, Jill rhymes with . . . ?

Elicit *hill*, or tell the child that *hill* and *Jill* rhyme—they both end with the sound *ill*. Continue with *Little Bo Peep has lost her sheep*, eliciting that *Peep* rhymes with *sheep*. Then say:

I am going to say two words. You tell me whether they rhyme. Say yes if they rhyme and no if they don't rhyme.

You will notice that the rhyming words are selected from such familiar nursery rhymes as *Humpty Dumpty*, *The Cat and the Fiddle*, *Little Boy Blue*, and so on. The nonrhyming words were selected from pairs in which the discriminations of the final sounds were both easy and difficult.

Do not help the child in any way, or reveal whether or not he has made an error. And, as in all tests, end with an approving smile, and say, "That was fine." In this test the score is the number of word pairs successfully identified as *rhyming* and *not rhyming*. The highest possible score is fifteen.

INITIAL SOUNDS

MATERIALS: Fourteen groups of three words, in which two words of the three begin with the same sound.

In this individual test, such word groups as the following may be used:

five funny goats
We want candy.
Cows eat corn.
Don't do that.
How is Harry?
Lucy looks pretty.
Watch Judy jump.
Roses are red.
Little Boy Blue
Go get Carl.
Talk louder, Tom.
Sheila likes shells.
Sam chose Sally.
Not now, Mary.

I'm going to say three words. Two of the words will begin with the same sound, and one word will begin with a dif-

ferent sound. When I say Little Miss Muffet, the words Miss Muffet begin with the same sound. But the word Little begins with a different sound. (Pause.) Peas porridge hot. Which two words begin with the same sound?

Elicit that *peas* and *porridge* both begin with the same sound, while *hot* begins with a different sound. Then say:

Each time I say three words, you tell me the two words that begin with the same sound.

You will notice that there are both easy and hard discriminations of sounds in the word groups.

Score one point for the number of correct responses to the fourteen word groups.

INFORMAL TESTS OF MOTOR CONTROL

FINE MOTOR CONTROL IN EYE-HAND COORDINATION

MATERIALS: At least twenty one-inch blocks; paper ruled into one-inch squares, at least two for each child.

1. Group Test: Count the number of blocks in the highest tower a child can build before the tower tumbles. Score one point for each block in the highest tower.

2. Individual Test: Place a row of blocks along a chalk ledge or table, about three inches apart. Ask each child to count the blocks, touching each while counting. Score one point for the highest number counted correctly. (Note which hand a child uses and in which direction he counts—from left to right or right to left.)

Since children often touch and tally words as they read across the line, this test has a relationship to reading, and gives a clue as to whether a child has adopted the conventional left-to-right habit of progression. Counting in correct sequence is an academic skill which is related to naming ABCs in the correct order and sequence.

3. Group Test: Give each child a piece of paper which has both sides ruled into one-inch squares. You may ditto such a



sheet. Ask children to make a cross in each square. Call "Go" and "Stop," allowing thirty seconds for the test. Note preferred hand. Give children another sheet of paper, and do the same with the non-preferred hand. The number of squares containing crosses made by the best hand is the pupil's score.

You may discover interesting facts about "handedness." Compare the quality of control of the two hands. The ambidextrous child will have less difference in both quality and quantity of crosses made with each hand while the wholly right- or left-handed child will do much better with the preferred hand. You may have done a test similar to this one earlier in the year, when determining hand preference. If so, you need not repeat the test.

GROSS MOTOR CONTROL

MATERIALS: Rug, beanbags, wastebasket (about twelve inches across the open top), jump rope, and chalkboard.

In this group test, have children line up and perform each of the tasks described below. You may need several days, giving a few each day. Give one point for each task:

1. Hop on one foot for six consecutive hops.
2. Skip across the room, alternating feet.
3. Turn a somersault (on rug).
4. Bend over and touch the floor with fingertips, keeping the knees stiff.
5. Walk a straight line drawn on floor for six consecutive steps, without stepping off line.
6. Toss a beanbag into a wastebasket six feet away, in one out of three trials.
7. Jump a rope turned by self for three consecutive jumps, without stopping the rope-turning, in one out of three trials.
8. Pat head while rubbing stomach.
9. Duck-walk for six steps.
10. From a distance of eight feet, walk to the chalkboard blindfolded with outstretched arm and touch a twelve-inch square which has previously been drawn on board at about the height of most children's shoulders.

The score is the sum of points a child earns.

INFORMAL TESTS FOR BEGINNING ACHIEVEMENT IN READING AND WRITING

ALPHABET REPEATING

Ask the child to repeat the alphabet in this individual test. He may sing the "Alphabet Song" if he wishes. The score is the number of letters given in correct sequence. For each misplaced or omitted letter take one point from 26.

ALPHABET READING

MATERIALS: Two sets of alphabet cards, in the Language Activities Kit.

Shuffle the set of capital letters. Expose the letters one by one and have the child read them. Then shuffle the other set and expose the small letters. Have the child read these letters too.

Score one point for each capital letter correctly read, plus the number of small letters correctly read. If you have recently checked the children with a similar test, you need not repeat the test.

WRITING ONE'S NAME

Ask children to write their first and last names, if they can do so. Score as follows:

Score 1 point if a child can write one or two letters of his first name, but cannot complete his first name.

Score 2 points if a child can write his first name completely, but cannot write his last name.

Score 3 points if a child can write first name and one or two letters of his last name, but does not complete the last name.

Score 4 points if a child can write both first and last names.

Give one extra point if a pupil does not reverse any letters in his name or names. Give another extra point if a child has capitalized the first letter of his name or names, writing the following letters in small manuscript writing. You may wish to give this test casually by having children write their names on the back of one of their drawings during the regular drawing activities.

READING SIGNS

MATERIALS: Eight safety-word cards, in the Language Activities Kit.

Ask each pupil to read the eight different word cards containing signs of this individual test. His score is the number of signs correctly read.

You may use as many or as few of the informal tests described in this chapter as you wish. The question marks that you placed by each child's rating on the rating scale (page 214) will help you decide which of the informal tests will be most useful to you in confirming your judgment. One thing to remember is that in order to get a class median and quartiles, you will need to test all the children in the group before you will know how to judge the performance of any individual child on the tests.

You will notice that no informal tests are suggested for measuring attentional control and cooperation. These are important factors in learning to read, but they are intangibles that are difficult to measure. You may note the attention and cooperation with which each child performs the individual tests. In cases in which a pupil is extremely inattentive or uncooperative during testing, the test scores of that child cannot be considered valid. You may try to test him again at a later time when you are able to secure better rapport. It is wiser to excuse an uncooperative child from a test whenever rapport is lost, and omit his score from the class record, than to put pressure on him to continue the test and record a score which is obviously invalid.

STANDARDIZED TESTS FOR YOUNG CHILDREN

Standardized tests have certain advantages over informal tests in that they have been devised by specialists in the field of testing. They have been given to large numbers of children in many areas of the nation—in the north, south, east, and west; from urban, suburban, and rural populations; and from many economic, social, and ethnic groups. Standardized tests have been subjected to critical statistical procedures to determine reliability and validity. They provide norms that

are based on the normal distribution curve of a large population of children. Standard scores enable an examiner to make comparisons among tests that could not be made using raw scores.

Using a standardized test, you can compare the abilities of your group of children with those of the national population of children of similar ages. You may determine whether your group is superior, average, or low, according to national norms. By giving another form of a standardized test at a later date you can determine the progress your pupils have made. You may compare not only your entire group, but individuals, with the national norms. The results of a standardized test have diagnostic and instructional values. They enable you to give greater emphasis in teaching the skills in which various individuals, or perhaps the entire group, have been found to be low. Standardized tests provide a valid basis for planning instruction.

INTELLIGENCE TESTS

If possible, five- and six-year-old children should be tested individually by a trained examiner, in order to obtain the most valid ratings of intelligence. *The Stanford-Binet Intelligence Scale* by Lewis M. Terman and Maud A. Merrill and the *Wechsler Intelligence Scale for Children* (known also as WISC) by David Wechsler are the most frequently used individual tests of intelligence.

The following group tests of intelligence are also widely used: *Kuhlmann-Anderson Intelligence Tests* by Frederick Kuhlmann and Rose Anderson, *The Lorge-Thorndike Intelligence Tests* by Irving Lorge and Robert L. Thorndike, and the *SRA Short Test of Educational Ability*.

IQs obtained by any group intelligence test for children of five and six years of age are subject to all the difficulties that are present in holding the attention and winning the persistent efforts of such young children in taking a group test.

In evaluating an intelligence test it is important to keep in mind that IQs of young children have not proved to be as constant as they were once thought to be. Childrens' IQs have been demonstrated to rise when youngsters have been taken

from an institution and placed in a good foster or adoptive home. IQs of children who are low in language skills often rise as children gain in verbal ability. IQs have been found to rise after a child who has been emotionally upset becomes more stable. Even the IQs of older children with reading problems have risen after pupils learned to read. On the other hand, IQs of children have fallen after emotional trauma in the home or after successive years of failure at school.

Try to avoid thinking that a low IQ on a group test may indicate permanent retardation or inability to learn. A child has a way of trying to live up to our expectations. When we expect little from a pupil, we may deprive him of the stimulation and motivation that might have led him to success if we had expected more from him. A hopeful attitude of expectation does not mean to put pressure on the boy or girl. It simply means that we let the child know that we think well of him and are sure that he is getting better all the time.

READING-READINESS TESTS

Tests for reading readiness are less likely to be misused than are intelligence tests, because reading-readiness tests resemble achievement tests. Unless a child's native intelligence is found to be so low, after expert testing and study of him, that he needs to be placed in a special grade or school, he can usually be taught many of the skills that are necessary for reading.

Some frequently used group-readiness tests are: *Gates Reading-Readiness Tests* by Arthur J. Gates; *Lee-Clark Reading-Readiness Test* by J. Murray Lee and Willis W. Clark; *Metropolitan Readiness Tests* by Gertrude H. Hildreth and Nellie L. Griffith; and *Murphy-Durrell Reading-Readiness Analysis* by Helen A. Murphy and Donald D. Durrell.

Most of the reading-readiness tests contain a battery of several subtests which measure, in various ways, language abilities, visual and auditory perception, and alphabet knowledge such as reading the letters or matching letters and words. The *Metropolitan Readiness Tests* also measure motor control, copying, and numbers.

Predicting a child's reading achievement at the end of first grade from his scores on reading-readiness tests is sub-

ject to a certain amount of error, because of the complex nature of learning and the many factors that can affect it. The most predictive tests in the various batteries are those tests that measure a child's knowledge of the alphabet in reading and matching letters. Tests correlate most highly when they contain the same or very similar elements, and of course the act of reading letters is related in many ways to the general act of reading. Even reading letters does not predict exactly a child's ability to succeed later in a test of general reading ability, since the correlation coefficient is .70—which is high, but not perfect.

In a study of eighty-five children on the *Monroe Reading Aptitude Tests* by Marion Monroe, it was found that the percentile rating of children who made high scores on the aptitude tests, and later made high scores in reading, was more helpful to teachers than was the correlation coefficient. For example, of children who had percentiles on the aptitude tests from the 70th to 79th percentile (a high rating), 92 percent were successful in learning to read, while 8 percent failed. Of children who had percentiles on the aptitude tests from the 20th to the 30th percentile (a low rating), 25 percent succeeded in learning to read, while 75 percent failed. This method of showing predictability helped teachers know how likely a child was to succeed, judged from his percentile on the readiness tests. Although most children with high readiness ratings learn to read, a teacher must keep a watchful eye on her class to find the 8 percent who may fail. And since 25 percent of the children with low readiness ratings were able to learn to read, it gave the teacher the hope that, with the right kind of help, more children in the low group could also be taught to read.

Readiness tests are not infallible indicators of success or failure in reading. They are useful, however, in selecting groups for instruction, and in diagnosing difficulties that may prove a stumbling block to children as they learn.

A battery of individual tests called the *Illinois Test of Psycholinguistic Abilities* (ITPA), by Samuel A. Kirk, James J. McCarthy, and Winifred D. Kirk, contains the following subtests: Auditory-Vocal Automatic Test, Visual Decoding Test, Motor Encoding Test, Auditory-Vocal Association Test, Visual-

Motor Sequencing Test, Vocal-Encoding Test, Auditory-Vocal Sequencing Test, Visual-Motor Association Test, and Auditory Decoding Test. Norms are given for children from two to nine years of age. This test is designed to be given by psychologists who have had training in giving such tests as the *Stanford-Binet* and *WISC* intelligence tests. The test is not suitable for teachers to give, but is mentioned here because it is an interesting variation of the usual type of intelligence and readiness tests. It measures skills that are involved chiefly in verbal intelligence and is of interest to people who wish to do further research in some of these areas.

SURVEY TESTS

The following tests were especially designed to survey the language abilities of kindergarten and entering first-grade children.

The *Vocabulary Survey Test* by Marion Monroe, Joseph Wepman, and John Manning consists of one hundred pictures to be identified. Some are to be identified by marking the correct picture when the child hears the name of the pictured object. (For example, the child hears *chair* and marks the correct picture in a row that includes lamp, table, bed, chair.) Some of the pictures are to be identified from a command to “mark the picture that makes you think of *kick*” in a row of four pictures in which a boy throws, kicks, bats, and runs; or “the picture that makes you think of *above*” in a row of four pictures in which a girl is holding a closed umbrella, an open umbrella beside her, an open umbrella above her, and an umbrella which the wind is blowing away from her. Thus, the *Vocabulary Survey Test* measures not only picturable words used as nouns, but also as verbs, prepositions, and so on. The test is printed in color and designed for machine-scoring—which a busy teacher will appreciate, since scoring tests takes time.

There are two forms of the *Vocabulary Survey Test* so that a child’s progress in developing vocabulary may be measured early in kindergarten, at the end of kindergarten, and at the beginning of first grade. The testing may be divided into short sessions. The pictures attract interest and the marking is an easy task for young children.

The *Initial Reading Survey Test* by Monroe, Wepman, and Manning is the first of a series of *Survey Tests in Reading*. It is designed for use at the end of kindergarten and the beginning of first grade. It consists of five areas of testing: *Language Meanings*, *Auditory Ability*, *Visual Ability*, *Letter Recognition*, and *Sound-Letter Relationships*. It serves to measure the skills the children have been learning in *Language and How to Use It—Beginning Levels* and will be helpful to teachers in selecting children for early reading groups. The test is useful as a diagnostic tool for finding areas of both individual and class weakness. It serves also as a basis for planning instruction in the light of individual profiles of strength or weakness and adapting teaching to each child's best mode of learning. This test, too, is set up for machine-scoring.

By way of summary, the selection of children for an early reading program in the kindergarten may be made, using three criteria: (1) teacher's ratings, (2) informal tests, and (3) standardized tests.

Children who are rated high (i.e., above the median) in all three criteria should be invited to participate in the early reading group. Children who rate high in two of the criteria should be invited into the group on a tentative basis and allowed to drop out if their interests lead them away from the group. A child who rates high in any one of the criteria may also be invited into the group on a trial basis, remaining with them in case his interest and attentional stability are up to the level of the rest of the group.



Bibliography

BOOKS FOR CHILDREN

Alexander, Anne. *Noise in the Night*; illustrated by Abner Graboff. Skokie, Illinois: Rand McNally & Company, 1960.

Asbjörnsen, Peter Christen and Moe, Jörgen E. *The Three Billy Goats Gruff*; translated by G. W. Dasent; illustrated by Marcia Brown. New York: Harcourt Brace Javanovich, Inc., 1957. Included in *Invitations to Personal Reading, Grade One*. Glenview, Illinois: Scott, Foresman and Company, 1965.

Baum, Arline and Baum, Joseph. *One Bright Monday Morning*. New York: Random House, Inc., 1962.

Brown, Margaret Wise. *The Noisy Book*; illustrated by Leonard Weisgard. New York: Harper & Row, Publishers, Incorporated, 1939.

Buckley, Helen E. *Grandmother and I*; illustrated by Paul Galdone. New York: Lothrop, Lee & Shepard Co., Inc., 1961.

Budney, Blossom. *A Kiss Is Round*; illustrated by Vladimir Bobri. New York: Lothrop, Lee & Shepard Co., Inc., 1954.

Carroll, Ruth. *What Whiskers Did*. New York: Henry Z. Walck, Inc., 1965.

Cathy and others. *A Is for Alphabet*; illustrated by George Suyeoka. New York: Lothrop, Lee & Shepard Co., Inc., 1968. Included in *Scott Foresman First Talking Storybook Box*. Glenview, Illinois: Scott, Foresman and Company, 1967.

Cole, William. *Frances Face-Maker*; illustrated by Tomi Ungerer. Cleveland: The World Publishing Company, 1963. Included in *Scott Foresman First Talking Storybook Box*. Glenview, Illinois: Scott, Foresman and Company, 1967.

Emberley, Ed. *The Wing on a Flea: A Book about Shapes*. Boston: Little, Brown and Company, 1961.

Gilbert, Elliott. *A Cat Story*. New York: Holt, Rinehart and Winston, Inc., 1963.

Greene, Carla. *I Want to Be a Policeman*; illustrated by Carol Rogers. Chicago: Childrens Press, Inc., 1958.

Hawkinson, Lucy. *Days I Like*. Chicago: Albert Whitman & Company, 1965.

Hoban, Russell. *A Baby Sister for Frances*; illustrated by Lillian Hoban. New York: Harper & Row, Publishers, Incorporated, 1964.

The House That Jack Built; illustrated by Joe Rogers. New York: Lothrop, Lee & Shepard Co., Inc., 1968. Included in Scott Foresman First Talking Storybook Box. Glenview, Illinois: Scott, Foresman and Company, 1967.

Janice. *Little Bear's Pancake Party*; illustrated by Mariana. New York: Lothrop, Lee & Shepard Co., Inc., 1960. Included in Scott Foresman First Talking Storybook Box. Glenview, Illinois: Scott, Foresman and Company, 1967.

Keats, Ezra Jack. *Peter's Chair*. New York: Harper & Row, Publishers, Incorporated, 1967.

———. *The Snowy Day*. New York: The Viking Press, Inc., 1962. Included in Invitations to Personal Reading, Grade One. Glenview, Illinois: Scott, Foresman and Company, 1968.

Krasilovsky, Phyllis. *The Very Little Boy*; illustrated by Ninon. New York: Doubleday & Company, Inc., 1962.

Kunhardt, Dorothy. *Pat the Bunny*. New York: Golden Press, Inc., 1940.

Kuskin, Karla. *Just Like Everyone Else*. New York: Harper & Row, Publishers, Incorporated, 1959.

Langstaff, John M. *Over in the Meadow*; illustrated by Feodor Rojankovsky. New York: Harcourt Brace Javanovich, Inc., 1957. Included in Scott Foresman First Talking Storybook Box. Glenview, Illinois: Scott, Foresman and Company, 1967.

Lenski, Lois. *Policeman Small*. New York: Henry Z. Walck, Inc., 1962.

MacDonald, Golden. *Red Light, Green Light*; illustrated by Leonard Weisgard. New York: Doubleday & Company, Inc., 1944.

McLeod, Emilie Warren. *One Snail and Me: A Book of Numbers and Animals and a Bathtub*; illustrated by Walter Lorraine. Boston: Little, Brown and Company, 1961. Included in Invitations to Personal Reading, Grade One. Glenview, Illinois: Scott, Foresman and Company, 1965.

Merrill, Jean. *Red Riding: A Story of How Katy Tells Tony a Story Because It Is Raining*. New York: Pantheon Books, 1968.

Schlein, Miriam. *Here Comes Night*; illustrated by Harvey Weiss. Chicago: Albert Whitman & Company, 1957.

———. *Shapes*; illustrated by Sam Berman. New York: William R. Scott, Inc., 1952. Included in Invitations to Story Time. Glenview, Illinois: Scott, Foresman and Company, 1966.

- Sendak, Maurice. *Where the Wild Things Are*. New York: Harper & Row, Publishers, Incorporated, 1963.
- Seuss, Dr. *And to Think That I Saw It on Mulberry Street*. New York: The Vanguard Press, Inc., 1937.
- . *Horton Hatches the Egg*. New York: Random House, Inc., 1940.
- Shulevitz, Uri. *One Monday Morning*. New York: Charles Scribner's Sons, 1967.
- Slobodkin, Louis. *Millions and Millions and Millions!* New York: The Vanguard Press, Inc., 1955. Included in *Invitations to Personal Reading, Grade One*. Glenview, Illinois: Scott, Foresman and Company, 1965.
- Steiner, Charlotte. *Let Her Dance!* New York: Lothrop, Lee & Shepard Co., Inc., 1969.
- Thayer, Jane. *The Blueberry Pie Elf*; illustrated by Seymour Fleishman. New York: William Morrow and Company, Inc., 1961.
- . *A Contrary Little Quail*; illustrated by Meg Wohlberg. New York: William Morrow and Company, Inc., 1968.
- . *Little Mr. Greenthumb*; illustrated by Seymour Fleishman. New York: William Morrow and Company, Inc., 1968.
- . *The Popcorn Dragon*; illustrated by Jay Hyde Barnum. New York: William Morrow and Company, Inc., 1953.
- . *Where's Andy?*; illustrated by Meg Wohlberg. New York: William Morrow and Company, Inc., 1954. Included in *Scott Foresman First Talking Storybook Box*. Glenview, Illinois: Scott, Foresman and Company, 1967.
- Tresselt, Alvin R. *Wake Up, City!*; illustrated by Roger Duvoisin. New York: Lothrop, Lee & Shepard Co., Inc., 1957. Included in *Invitations to Story Time*. Glenview, Illinois: Scott, Foresman and Company, 1966.
- Tworok, Jack. *The Camel Who Took a Walk*; illustrated by Roger Duvoisin. New York: E. P. Dutton & Co., Inc., 1951.
- Udry, Janice May. *What Mary Jo Shared*; illustrated by Eleanor Mill. Chicago: Albert Whitman & Company, 1966. Included in *Scott Foresman First Talking Storybook Box*. Glenview, Illinois: Scott, Foresman and Company, 1967.
- Webber, Irma E. *Up Above and Down Below*. New York: William R. Scott, Inc., 1943. Included in *Invitations to Story Time*. Glenview, Illinois: Scott, Foresman and Company, 1966.
- Wezel, Peter. *The Good Bird*. New York: Harper & Row, Publishers, Incorporated, 1966.

- Wildsmith, Brian. *Brian Wildsmith's ABC*. New York: Franklin Watts, Inc., 1963. Included in *Invitations to Story Time*. Glenview, Illinois: Scott, Foresman and Company, 1966.
- Wolff, Janet. *Let's Imagine Being Places*; illustrated by Bernard Owett. New York: E. P. Dutton & Co., Inc., 1961.
- Zion, Gene. *Harry, the Dirty Dog*; illustrated by Margaret Bloy Graham. New York: Harper & Row, Publishers, Incorporated, 1956. Included in *Scott Foresman First Talking Storybook Box*. Glenview, Illinois: Scott, Foresman and Company, 1967.
- Zolotow, Charlotte. *The Quarreling Book*; illustrated by Arnold Lobel. New York: Harper & Row, Publishers, Incorporated, 1963.
- . *Someday*; illustrated by Arnold Lobel. New York: Harper & Row, Publishers, Incorporated, 1965.

BOOKS FOR TEACHERS

- Arbuthnot, May Hill, comp. *The Arbuthnot Anthology of Children's Literature*, rev. ed.; illustrated by Arthur Paul and others. Glenview, Illinois: Scott, Foresman and Company, 1961.
- Arbuthnot, May Hill and Root, Shelton L., comps. *Time for Poetry*, 3rd ed.; illustrated by Arthur Paul. Glenview, Illinois: Scott, Foresman and Company, 1968.
- Hanna, Paul R. and others. *Family Studies*, Teacher's Edition; illustrated by Jack H. Breslow and others. Glenview, Illinois: Scott, Foresman and Company, 1970.
- Huck, Charlotte S. and Kuhn, Doris Young. *Children's Literature in the Elementary School*, 2nd ed. New York: Holt, Rinehart and Winston, Inc., 1968.
- Lloyd, Norman, ed. *The New Golden Song Book*; illustrated by Mary Blair. New York: Golden Press, Inc., 1955.
- Ojemann, Ralph H. and others. *A Teaching Program in Human Behavior and Mental Health: Handbook One for Kindergarten and First-Grade Teachers*. Cleveland: Educational Research Council of America, 1967.
- Siks, Geraldine B. *Creative Dramatics: An Art for Children*. New York: Harper & Row, Publishers, Incorporated, 1958.
- Terman, Lewis M. and Merrill, Maud A. *Measuring Intelligence*. Boston: Houghton Mifflin Company, 1937.

Ward, Winifred. *Playmaking with Children*, 2nd ed. New York: Appleton-Century-Crofts, 1957.

OTHER MATERIALS

BEGINNING THE HUMAN STORY: A NEW BABY IN THE FAMILY by Irma B. Fricke and others. Glenview, Illinois: Scott, Foresman and Company.

CHILDREN'S WORLD by Margaret Wettlaufer and others. New York: Holt, Rinehart and Winston, Inc.

CLASSROOM DISPLAY CARDS, MANUSCRIPT AND CURSIVE LETTER FORMS, FOR USE WITH WRITING OUR LANGUAGE. Glenview, Illinois: Scott, Foresman and Company.

THE FIRST TALKING ALPHABET by Forrest Fernkopf and others. Glenview, Illinois: Scott, Foresman and Company.

INVITATIONS TO PERSONAL READING, Grade One. Glenview, Illinois: Scott, Foresman and Company.

INVITATIONS TO PERSONAL READING, Grade One, Set B. Glenview, Illinois: Scott, Foresman and Company.

INVITATIONS TO STORY TIME. Glenview, Illinois: Scott, Foresman and Company.

LIVING THINGS by J. Stanley Marshall and others. Glenview, Illinois: Scott, Foresman and Company.

MATCH-AND-CHECK® by Barbara Hawkins. Glenview, Illinois: Scott, Foresman and Company.

MUFFIN IN THE CITY from a story by Margaret Wise Brown; read by Norman Rose. YPR-601. New York: Young People's Records.

MY Pictionary by Marion Monroe and others. Glenview, Illinois: Scott, Foresman and Company.

PICTURE FLOOR PUZZLE: BREAKFAST by Elenore T. Pounds. Glenview, Illinois: Scott, Foresman and Company.

SCOTT FORESMAN FIRST TALKING STORYBOOK BOX. Glenview, Illinois: Scott, Foresman and Company.

SEEING THROUGH ARITHMETIC, PRE-PRIMARY by Glenadine E. Gibb and Alberta M. Castaneda. Glenview, Illinois: Scott, Foresman and Company.

SENSE AND TELL by J. Stanley Marshall and others. Glenview, Illinois: Scott, Foresman and Company.

SOUNDS AROUND US. Around the Town, Parts I and II. Glenview, Illinois: Scott, Foresman and Company.

SOUNDS I CAN HEAR by Ralph G. Nichols. Glenview, Illinois: Scott, Foresman and Company.

STARTER CONCEPT CARDS. Glenview, Illinois: Scott, Foresman and Company.

TALKSTARTERS: AT THE STORE by Elizabeth A. Loomis and Elenore T. Pounds. Glenview, Illinois: Scott, Foresman and Company.

TALKSTARTERS: AT THE ZOO by Elizabeth A. Loomis and Elenore T. Pounds. Glenview, Illinois: Scott, Foresman and Company.

TRY: EXPERIENCES FOR YOUNG CHILDREN by George Manolakes and others. New York: Noble and Noble, Publishers, Inc.

TESTS

Gates Reading Readiness Tests by Arthur I. Gates. New York: Teachers College Press, Columbia University. 1939-1942.

Illinois Test of Psycholinguistic Abilities, rev. ed., by Samuel A. Kirk and others. Urbana, Illinois: University of Illinois Press, 1968.

Initial Reading Survey Test by Marion Monroe and others. Glenview, Illinois: Scott, Foresman and Company, 1970.

Kuhlmann-Anderson Intelligence Tests, 7th ed., by Frederick Kuhlmann and Rose G. Anderson. Princeton, New Jersey: Personnel Press, Inc., 1927-1963.

Lee-Clark Reading Readiness Test, rev. ed., by J. Murray Lee and Willis W. Clark. Monterey, California: California Test Bureau, 1962.

The Lorge-Thorndike Intelligence Tests by Irving Lorge and Robert L. Thorndike. Boston: Houghton Mifflin Company, 1954-1962.

Metropolitan Readiness Tests, rev. ed., by Gertrude H. Hildreth and Nellie L. Griffiths. New York: Harcourt Brace Javanovich, Inc., 1965.

Monroe Reading Aptitude Tests by Marion Monroe. Boston: Houghton Mifflin Company, 1935.

Murphy-Durrell Reading Readiness Analysis by Helen A. Murphy and Donald D. Durrell. New York: Harcourt Brace Javanovich, Inc., 1965.

Vocabulary Survey Test by Marion Monroe and others. Glenview, Illinois: Scott, Foresman and Company, 1971.

SRA Short Test of Educational Ability. Chicago: Science Research Associates, Inc., 1966.

The Stanford-Binet Intelligence Scale, rev. ed., by Lewis M. Terman and Maud A. Merrill. Boston: Houghton Mifflin Company, 1916-1960.

Wechsler Intelligence Scale for Children by David Wechsler. New York: The Psychological Corporation, 1949.

Index

Index

A

ABC blocks, 195
ABC books, 195
Abilities
 assessing, 211-236
 promoting success in reading and writing, 213-215
Actions
 associating objects with, in learning new words, 41
 in pictures, describing, 37
 of familiar people, pantomiming, 116-120
 of pantomime characters, discussing, 126, 128, 130
 sequence of, 75
 words associated with, 78, 130
Alphabet
 learning, 191-197
 parade, 196
 reading, 230
 repeating, 230
 sequence, 214
 Song, 191-193
 tests measuring child's knowledge of, 234
 See *also* Letters of alphabet
"Alphabet Song," 191-192, 193
Ambidextrous children, 174, 229
Animal families, stories about, 96
Animal sounds, 204, 207
Antonyms, 57-58
Articulation, 221
As *many as*, concept of, 70, 71
Associations
 forming while listening, 219-220
 learning new words by, 40, 41
 of letter and object shapes, 195-196
 of sounds with letters, 198-200
 of words and colors on safety signs, 197
 of words with actions, 78, 130
Attention
 control, 214, 231
 maintaining, 25
Auding, 198
Auditory discrimination
 game "Which One?", 203-205
 initial sounds of words, 198-200
 of similar words, 208-209
 teaching, 196-197
Auditory memory, 194

Auditory perception, 10, 212
 improving, 200-210
 informal tests of, 225-227
 rating, 214, 215
Autumn tree, making, 51

B

Babies, new, talking about, 95-96
Bilingual pupils, 19
Blocks, ABC, 195
Body parts
 counting, 176
 left and right, identifying, 175-176
Books
 ABC, 195
 as source of vicarious experience, 35
 comparing, 38-39
 getting information from, 35
 learning to handle, 34
 picture, 30, 179
 teaching children to count, 71
 titles of, 179-180
 with cumulative plots, 30
Bracelet, paper, for right hand, 173-174
Browsing, 34
Buttons, sorting, 169
Buy, past-tense forms of, 108, 109

C

"Cafeteria" game, 108-110
Capital letters
 matching with small letters, 193-194
 reading, 230
 with which child's name begins, 192, 230
Capitalizing first letter of name, 192-193, 230
Cause and effect relationships, sentences
 expressing, 112-114
Characters in stories
 comparing, 38
 discussing, 28
 identification with, in dramatizing story, 116
 learning word for, 38
 in pantomime, discussing, 126, 128, 130
 pictured, identifying, 37
Choosing Day, selecting own activities, 39

- Circles
 - drawing, 160, 163, 164
 - identifying, 159, 163, 164
 - in class mobile, 51-53
 - part, 160-161, 163, 164
 - Class list, for noting language of each child, 22
 - Classifications
 - charts of, 47
 - learning generic terms for objects, 40, 41
 - of language development, 17-20
 - Clocks, pantomiming, 143-144
 - Cold*, concept of, 55-57
 - Collage, making, 54-55
 - Color blindness, 49-50
 - Colors
 - autumn, of leaves, 51
 - in class mobile, 51-53
 - matching and naming, 49-51
 - on safety signs, associating words with, 197
 - recognizing, 167-168
 - words for, learning, 49-53
 - Communication, cultivating in classroom, 16-25
 - Comparatives
 - differentiating by circles and hand movements, 84, 85
 - using, 63-64
 - Comparison, words of, activities stressing, 62-64
 - Concepts
 - as *many* as, 70, 71
 - days of week in time, 100
 - even*, 68, 69, 70, 71
 - have enough*, 68, 69
 - just enough*, 68, 69
 - left over*, 68, 69, 70, 71
 - of color, 49-53
 - of hot and cold, 55-57
 - of hours, 103-104
 - of minutes, 103-104
 - of sets, 69
 - of shape, 53-54
 - of size, 168-169
 - of temperature, 55-57
 - of texture, 54-55
 - of time, 99-100, 102-104
 - of *word*, 91
 - partner*, 71
 - past and present, clarifying, 100
 - right* and *left*, 75, 160, 172-176
 - similarities and differences, 62-64
 - Conditions, sentences expressing, 112, 114
 - Conversation in imaginary zoo trip, 138-139
 - Cooperation, 214, 231
 - Correspondence, one-to-one, 68-71
 - Counting, 171
 - body parts, 176
 - books teaching, 71
 - change from a dime, 136
 - food servings, 137
 - in correct sequence, 67, 227
 - supplies, practice in, 68-69
 - using physical objects, 67
 - Cumulative plots, books with, 30
 - Curiosity, activities stimulating, 25
 - Creative dramatics
 - as outlet for feelings, 116, 131
 - dramatic play, 131-140
 - pantomime, 115-130
 - social values of, 116
 - stimulation for, 115
 - story dramatization, 147-151
- D**
- Dancing, fairies' dance, music for, 126
 - Description
 - language in, 132
 - of feelings, 37-38
 - of objects, 44-47
 - of pictures, 37-38
 - of temperature, 55-57
 - Designs, learning words for, 52-53
 - Details
 - descriptive, in speaking, 220
 - recalling after listening to story, 217-218
 - Dialects
 - mixture in group of children, 17
 - nonstandard, 104, 109
 - pronunciation, 20, 65, 209
 - syntax, 20
 - words, 128
 - Dialog, inventing, 82, 84, 145
 - Dictation by children
 - about pictures they have drawn, 180, 182
 - importance of, 184
 - of story, 182-183
 - of suggested book titles, 179-180
 - Dictionaries, picture, 35, 47, 193, 221-222

Differences, comparing and contrasting
objects or pictures, 62-64
"Dilly Thumb and Silly Thumb," finger game,
82-84

Dimes, identifying, 136

Directions

- for making paper chains, 78-80
- on movements, 73-85
- oral, following, 73-85, 219-220
- signals to follow, recognizing and re-
sponding to, 78

Disadvantaged children

- language problems of, 20
- learning to handle books, 34
- need for smaller classes, 25

Do, past-tense form of, 108, 109

"Do as I Do," game, 75

"Do as I Say," game, 73-74

Dramatic play, 131-140

Dramatization, see Creative dramatics

- as pre-reading activity, 153
- circles, 160, 163, 164
- from memory, 223-225
- lines, 157-158, 163
- rectangles, 162-163
- shapes, 159-164, 223-225
- squares, 162
- topics for, 154
- two nearly identical pictures, 171

E

Eat

- past participle, 108, 110
- past-tense form of, 108, 110

Even, concept of, 68, 69, 70, 71

Experiment, melting ice, 57

Eye-hand coordination

- improving, 177, 178
- informal tests of, 227, 229
- rating, 214

F

Face masks, using, 148

Fall, past-tense form of, 108

Family life

- acting out, 144-145
- talking about, 95-96

Feelings

- creative dramatics as outlet, 116, 131
- music as cue for releasing, 115
- of pictured characters, inferring, 37-38
- on windy day, acting out, 133

Find, standard forms of, 104-105

Finger games, 80-85, 130

First Talking Alphabet, 196-197

Floor, mapping, 86, 88

Foods

- "Cafeteria" game, 108-110
- cans and packages, identifying, 61-62
- pictures of, identifying, 46-47
- servings needed for a group, 137
- unfamiliar, sampling, 62

Foreign-language background, speech of
children with, 17, 19-20

Form discrimination in reading, 153

Free play, language learning during, 20

Future

- reactions to various conditions, 114
- sentences about, 99-100

G

Generic terms for objects, learning, 40, 41

Ghost story, acting out, 139

Give, past-tense form of, 108, 110

Go, past-tense form of, 108

Guessing, pantomime game, 126

H

Halloween, ghost story for, 139

Hand dominance, developing, 174

Handedness, determining child's hand pref-
erence, 174, 190, 229

Have enough, concept of, 68, 69

Helping pass out materials, one-to-one corre-
spondence in, 68-69

Hide, standard forms of, 104-105

Hostility, acceptable outlets for, 22

Hot, concept of, 55-57

Hours, concept of, 103-104

I

Ice cubes

- keeping cold, 55-56
- melting, 57

Images, of movement, shape, and size, in dramatic play, 131

Imagination

- cultivating, 34-35
- in dramatic play, 131

Imitation, stimulating, 25

Incongruities, 111-112, 171-172

Individual needs, providing for

- in developing good social-emotional adjustments, 22, 24
- noting verbs a child needs to practice, 108
- of ambidextrous children, 174
- of children speaking nonstandard English, 25, 65
- of children who fail to differentiate similar words, 209
- of children with language problems, 10-11
- of children with poor motor control, 194
- of children with poor visual perception, 194
- of children with writing problems, 189-190
- of color-blind children, 49-50
- of disadvantaged children, 25
- study of each child's language, 21-22, 212, 222-223

Information

- about objects, learning words from, 41
- getting from books, 35

Intelligence tests, 232-233

Investigations: melting ice, 57

Irregular verbs: past-tense forms, practicing, 104-110

K

Kit, Language

- See *also* Language Activities Kit

L

Language

- abilities, rating, 214, 215
- accompanying action, 21
- activities appealing to natural characteristics, 25
- descriptive, 132

Language

- development, classifications, 17-20

- development through social contacts, 21, 22, 24
- foreign, spoken in home, 17, 19-20
- individual differences in, 16-20
- informal tests of, 217-223
- learning by infants, 26-27
- learning in school, 27
- nonstandard, replacement by standard forms, 25
- problems, help with, 10-11
- problems, see Language problems
- repetitive, 25
- role in creative dramatics, 116
- setting for growth in, 22, 24
- spoken and printed, relationship between, 180, 184
- standard, learning, 25, 109
- tenses of verbs, see Tenses of verbs
- used by children, record of, 21-22, 212, 222-223
- See *also* Dialects

Language Activities Kit, 11, 12-13, 30-31, 32, 46-47, 49-51, 53-54, 65-66, 88-89, 108-112, 134-136, 148-151, 164-167, 169-172, 193-195, 197-198, 223-224, 230-231

Language problems

- classification, 19-20
- help for, 10-11

Left and right, learning, 75, 160, 172-176

Left over, concept of, 68, 69, 70, 71

Left-to-right direction, 172-176, 180, 182, 227

Letter writing, 198

Letters of alphabet

- alike except for small differences, 169-175
- associating shapes with object shapes, 195-196
- associating with sounds, 198-200
- capitals, 192, 193-194
- double, in names, 186
- reading, 214, 230
- sequence, learning, 191-197
- small, 193-194
- tracing, 194, 196
- writing, 194-195

Lines, drawing, 157-158, 163

Listening, 40

- forming associations during, 219-220
- habits, improving, 200-210

- learning, 27-28
- to directions, 78-80, 219-220
- to sequence of acts, 75
- to story and recalling details, 217-218
- Listening Activities Record, 11, 13, 75-77, 82-84, 120-126, 142-145, 147-151, 191-193, 203-207
- "Little Red Hen," face mask play, 148-151
- "Looby Loo," singing game, 75-77

M

- Mail-order catalogs, reading, 178-179
- Map
 - of classroom, 86, 88
 - game, 88-89
- Mapping the floor, 86, 88
- Masks, using, 148
- Matching Treasure Hunt, 53
- Mathematics materials, use in making sets of pictures, 171
- Meaning
 - establishing for each number, 67-68, 69
 - of days of week in time, 100
 - opposite, recognizing, 57-58
 - recognition by infant, 26-27
- Melting ice, 57
- Memory, visual
 - drawing and painting from, 153
 - of objects, games promoting, 106-108
 - testing, 223-225
- Minutes, concept of, 103-104
- Mobiles, making, 51-53
- Money, learning about in playing cashier, 136
- Mother Goose rhymes, *see* Nursery rhymes
- Motor control, 10, 212, 225
 - improving, 194
 - informal tests of, 227-229
 - rating, 214, 215
- Movements
 - adapting to music, 200
 - appropriate to familiar activities, pantomiming, 118-120
 - creating, in finger games, 130
 - discussing and following directions on, 73-85
- Muscular coordination, improving, 176-178
- Music
 - adapting movements to, 200

- cue for releasing feelings, 115
- for dancing a fairies' dance, 126
- for troll pantomime, 147, 148
- "Looby Loo," 76
- pantomime with, 120-126
- sounds, 200
- Musical instruments, sounds of, 203-205
- My Pictionary*, 47, 193
 - defining words in, 221-222
 - naming pictures in, 221
- Mystery box, 46
- Mystery grab bag, 46

N

- Name cards, for each child, 42, 184-191
- Names
 - of animals, learning, 28
 - capital letters beginning, 192-193, 230
 - length of, comparing, 186-187
 - of colors, learning, 49-53
 - of objects, learning, 44-47
 - of other children, learning, 42, 44
 - personal, learning to read and write, 184-191, 214, 230
 - surnames, 186-187, 191
- Nickels, identifying, 136
- Nouns: plural forms, learning, 64-66
- Number sense, developing, 67-69
- Numbers
 - establishing meaning for, 67-69
 - experience with in passing out materials, 68-69
- Numerals, learning, 193, 195
- Nursery rhymes
 - about animals, 28
 - creating finger games to, 130
 - pantomiming, 126-130
 - picture puzzles of, 165, 167
 - rhythm in, 140

O

- Objects
 - classified, learning names of, 46-47
 - comparing and contrasting, 62-64
 - familiar, colors of, 50
 - hidden, describing and identifying, 46
 - naming and describing, 44-47
 - personification of, 131

- recognizing and selecting from group of objects, 172
- representing in drawing, 153
- "Old Man—Old Lady," finger game, 85
- "One-or-More," activities for developing use of plurals, 64-66
- One-or-More with Objects, 64-65
- One-or-More with Pictures, 65-66
- "One Potato," game, 68
- One-to-one correspondence, 68-71
- Opposites, 57-58
- Orientation
 - in classroom, 86
 - left-to-right direction, 172-176, 180, 182, 227
 - letters with small differences in, 173

P

- Pantomime, 51
 - beginning experiences, 116-120
 - finger games, 80-85, 130
 - horseback riding, varying tempo, 140, 142, 143
 - nursery rhymes, 126-130
 - of sounds heard, 207
 - of trolls, 147-148
 - paying for food in cafeteria, 109
 - poems as background for, 123-126
 - rhythm in, 140-146
 - use of language in planning, 116
 - with characterization, 121-126
 - with music, 120-126
 - with rhyme, 120-121
- Paper chains, making, 78-80
- Parents, involvement in learning activities, 24
- Part circles, 160-161, 163, 164
- Partner*, concept of, 71
- Past and present, clarifying, 100
- Past participles of *eat*, practicing, 108, 110
- Past-tense forms of irregular verbs, 104-110
- Patterns
 - matching, 168
 - recognizing, 167
- Peer Gynt* story, 147-148
- Pennies, identifying, 136
- Perception, see Auditory perception; Visual perception
- Personification of objects, 131
- Phrases
 - prepositional, understanding, 104-106

- verb, perception of meaning, 112
- Picture books, 30, 179
- Picture dictionaries, 35, 47, 193, 221-222
- Picture puzzles, 165-167
- Picture stories drawn by children, "guessing," 156
- Pictures
 - classified, learning names of, 46-47
 - dictating sentences about, 180, 182
 - identifying minute differences in, 171
 - identifying missing parts, 169-171
 - interpreting, 37-38, 111-112, 156
 - matching, 164-165, 167
 - naming, informal vocabulary test, 221
 - nearly identical, making sets of, 171
 - of food, 46-47, 108-110
 - telling stories about, 30-32
 - using comparatives to describe, 63-64
 - with incongruities, 111-112, 171-172
 - See also Drawing
- Planning
 - for story dramatization, 147
 - imaginary trip, 137-139
 - session, 39
- Plants, growth of, 103, 124-125
- Play: "Little Red Hen," 148-151
- Play money, using, 136
- Plots in pantomime, 126-130
- Plurals
 - irregular, 66
 - nonstandard, 65
 - of nouns, learning, 64-66
- Poetry
 - as background for pantomime, 123-126
 - rhythm in, 140-143
 - Hippity Hop to Bed, 144
 - Merry-Go-Round, 142-143
 - The Big Clock, 143
- Posters, teaching-aid, 128
- Poverty areas
 - language problems in, 20
 - need for small classes in, 25
- Prepositional phrases, understanding, 104-106
- Prepositions, expressing space relationships, 104-106
- Projector, opaque, 168, 194
- Pronunciation
 - dialect, 20, 65, 209
 - immature, 19

- of children with foreign-language background, 19-20
- of sounds of words, 208-209
- omission of final sounds, 65
- Puzzle sets, matching beans with buttons, 70-71
- Puzzles, picture, 165-167

Q

Questions

- asking *why*, 112-114
- learning to ask, 93, 95
- missing, for given answer, 96-97

R

Rating scales for abilities contributing to reading and writing success, 213-215

Ratings, teacher's, of children, and test results, 215-217

Reactions

- faces, gestures, and noises portraying, 134
- of children on various days, 212
- to various conditions, 114
- to windy day, acting out, 133
- words describing, 134

Reading

- alphabet, 230
- beginnings, 152-153, 184-210
- beginning skills, rating, 214, 230-231
- child's own name, 184-191
- definition, 152
- dictated experience stories, 182-183
- factors promoting success in, 213-215
- food cans and packages as incentive, 61
- form discrimination needed in, 153
- increasing desire to learn, 178-183
- in kindergarten, desirability of, 9-10
- left-to-right direction, 172-176, 180, 182, 227
- predicting future achievement, 233-234
- pre-reading activities, 153-183
- safety signs, 197-198, 214, 231
- tactual learning, 196
- words from washroom door signs, 197, 198

Reading circle, kindergarten, 9-10, 183, 197, 212, 236

Reading-readiness tests, 233-235

Recipes, 55, 67, 102

Recordings of sounds, 207-208

Rectangles

- drawing, 162-163
- identifying, 163, 164

Reinforcement

- left and right directions, 160, 172-176
- of shapes, 162, 163-164

Responses in language games and exercises, 40

Rhymes

- nursery, 28, 126-130, 140, 165, 167
- in pantomime, 120-121, 126-130

Rhyming words, detecting, 209, 225-226

Rhythm

- in pantomime, 140-146
- in poetry, 140-143

Riddles, 60, 61

Right and left, 75, 160, 172-176

Role-playing, 115

- of cook, counting in, 137
- of guest or host at birthday party, 134, 135
- of mothers and fathers, 136-137, 144-145
- of storekeeper and customer, 136
- of trolls, 147-148

Run, past-tense form of, 108

S

Safety signs, learning to read, 197-198, 214, 231

Scott Foresman First Talking Storybook Box, 106, 134

See, past-tense form of, 106

Seeing everyday things, developing ability, 132-133

Seeing Through Arithmetic, Pre-Primary, 69

Self-control in learning activities, 214

Sentence-completion activities, 58, 98-100

Sentence fragments, 91, 113, 220

Sentences

- beginning and ending, 90
- building, 97-100, 110-114
- expressing cause or condition relationships, 112-114
- length in spontaneous speech, 222-223
- stimulating growth in use of, 90
- stressing word order, 110-111
- supplying missing word, 91-92
- telling when and where, 99-100

- telling who did what, 97-99
- using incongruous relationships, 111-112
- writing, 195
- Sequence
 - of actions, 75
 - of letters of alphabet, 191-193, 214
 - story, 30-31
- Sets
 - concept of, 69
 - puzzle, 70-71
- Setting of pictured story, 37
- Shapes, 153
 - alike except for size, discriminating, 168-169, 193
 - drawing, 159-164, 223-225
 - identifying, 163-164, 167
 - internal differences among, discriminating, 169-172
 - letter, associating with object shapes, 195-196
 - matching, 164-165, 167-168
 - orientation of, discriminating, 174-175
 - words for, 53-54, 225
- Sharing Time, speaking spontaneously in, 220-221
- Siblings, new, talking about, 95-96
- Signals to follow directions, recognizing and responding to, 78
- Signs, safety, learning to read, 197-198, 214, 231
- Similarities, 62-64
- "Simon Says," game, 78
- Singing games, 75-77, 120-121
- Size
 - comparing, 168-169
 - of circles, 159-160
- "Snap," game, 164-165
- Sounds
 - animal, 204, 207
 - associating with letters, 198-200
 - familiar, identifying, 200, 202-203
 - farm, 207
 - house, 207, 208
 - initial, discriminating, 198-200, 226-227
 - musical, 200
 - near and far, 208
 - neighborhood, 207
 - of musical instruments, 203-205
 - of wind, practicing, 133
 - of words, discriminating and pronouncing, 208-209
 - pantomiming to, 207
 - recordings of, 207-208
 - school, 207, 208
 - specific, focusing attention on, 200
 - stories about, 205-207
- Space relationships, words expressing, 104-106
- Speaking spontaneously in Sharing Time, informal test of speech, 220-221
- Speech
 - informal test of, 220-221
 - spontaneous, sentence length in, 222-223
 - when, where, and why* ideas in, 220
- Spelling, definition of, 193, 194
- Squares
 - drawing, 162, 163
 - identifying, 163, 164
- Standardized tests
 - advantages over informal tests, 231-232
 - intelligence, 232-233
 - reading-readiness, 233-235
 - survey, 235-236
- Stories
 - action of, 28
 - based on sounds heard, 205-207
 - characters in, 28, 37, 38, 116, 126, 128, 130
 - comparing, 38-39
 - creating finger games to tell, 130
 - dictated by children, reading, 182-183
 - dramatization, 147-151
 - endings, 30, 38-39
 - ghost, acting out, 139
 - listening and recalling details, 217-218
 - picture, 30-32, 156
 - plots of, 30
 - retelling, 28, 32
- Storytelling
 - about pictures, 30-32
 - art of, cultivating, 27-28
 - books motivating, 30
 - child participation in, 28-32
- Student teacher for class with many language problems, 11
- Surprise endings, 30
- Syntax
 - definition, 90
 - dialect, 20

T

Take, past-tense forms of, 106, 108
Taking turns, 21, 25, 134
Tape recorder, 22, 220
"Tasting time," for sampling unfamiliar foods, 62
Teacher's aide
 in class with many language problems, 11
 need for in poverty areas, 25
Teaching-aid poster, 128
Tell, past-tense form of, 108
Temperature, sensing and describing, 55-57
Tenses of verbs
 future, 99-100
 past, of irregular verbs, 104-110
Tests
 diagnostic, 10, 65
 difficulties, forestalling, 216
 informal, 217-231
 intelligence, 232-233
 of beginning achievement in reading and writing, 230-231
 of language, 217-223
 reading-readiness, 10, 233-235
 reading survey, 10, 235-236
 results, meaning of, 211, 215, 217
 scoring, 217
 standardized, 231-236
 survey, 235-236
 underrating and overrating children, 216
 vocabulary, 10, 221, 235-236
Textures, words for, 54-55
"This Is the Answer, but What Was the Question?", 96-97
"Three Circles," finger game, 84-85
Time
 before-and-after events in picture story, 31-32
 clock pantomime, 143-144
 concepts, 99-100, 102-104
Titles of books, 179-180
Touching, windy day exercise, 133
Toys, make-believe, 139-140
Tree, autumn, making, 51
Trolls, 147-148

V

Verbs
 future tense, 99-100

 irregular, hearing and using standard forms, 104-110
Visual clues in reading, 152
Visual discrimination
 determining left or right orientation of shapes, 174-175
 improving, 168-172
Visual memory
 drawing and painting from, in writing, 153
 poor, 194
Visual perception, 10, 212
 informal test of, 223-225
 poor, helping, 194
 rating, 214, 215
Vocabulary
 increasing, 40-41, 90, 169
 informal test of, 221
 of words for shapes, 225
 test, survey, 235-236
Voice, expressiveness, 221

W

Weekdays, meaning in time, 100
What, sentences telling, 97-99
"What Would Happen" activity, 102-104
When, sentences telling, 99-100
Where, sentences telling, 99-100
"Who Can Do What?", game, 74
Who did what, sentences telling, 97-99
Why, questions asking, 112-114
Windy day, dramatic play, 132-134
Word order, 110-111
Word pairs, rhyming and not rhyming, in testing auditory perception, 225-226
Words
 alike except for small differences, discriminating, 169
 antonyms, 57-58
 associated with actions, 78, 130
 comparatives, using, 63-64
 concept, learning, 91
 defining, 221-222
 describing feelings, 37-38
 describing moods and reactions, 134
 descriptive, 58, 60, 169
 dialect, 128
 for colors, learning, 49-53
 for designs, learning, 52-53
 for shapes, 53-54, 225

- initial sounds, discriminating, 198-200
- matching, 183
- missing, supplying, 91-92
- new, learning, 40-41, 90
- of comparison, activities stressing, 62-64
- of safety signs, associating with colors, 197
- on washroom doors, reading, 197, 198
- rhyming, detecting, 209, 225-226
- sounds of, discriminating and pronouncing, 208-209
- spaces between, 180
- spoken and printed, relationship, 180, 184
- transcribing from dictionary, 195

Writing, 9

- beginning, 153, 184-210

- child's own name, learning, 184-191, 214, 230
- definition, 153
- factors promoting success in, 213-215
- group letter, 198
- last names, 191, 230
- letters of alphabet, 194-195
- problems in, predicting, 189-190
- sentences, 195
- shape discrimination needed in, 153
- test of beginning achievement, 230

Z

- Zoo trip, imaginary, 137-139

DATE DUE SLIP

DUE EDUC OCT 10 '79	
OCT 5 RETURN	
DUE EDUC FEB 23 '81	
RETURN FEB 19 '81	
DUE EDUC FEB 28 '83	
RETURN MAR - 2 '83	
DUE EDUC OCT 7 '83	
RETURN OCT 5 '83	
DUE EDUC OCT 01 '84	
OCT 01 RETURN	
[REDACTED]	
APR 06 RETURN	

F. 255

PE 1112 S33 1970 BK-K TCH-ED- C-2
LANGUAGE AND HOW TO USE IT/

NL 39340623 CURR HIST



000005746755

SCOTT, FORESMAN
AND COMPANY